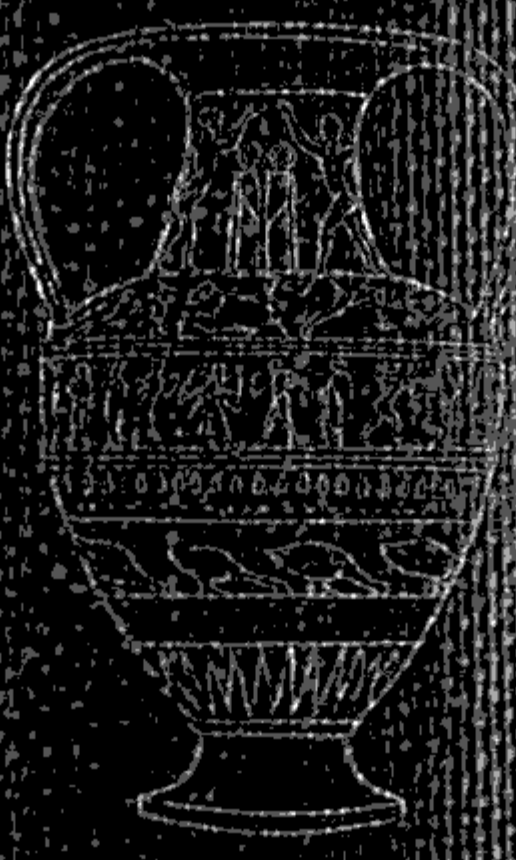
A HANDBOOK OF GREEK BLACK FIGURED VASES

HOPPIN



J. C. HAMILTON

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A HANDBOOK OF GREEK BLACK-FIGURED VASES

JOSEPH CLARK HOPPIN

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S 151 p

A HANDBOOK

OF

GREEK BLACK-FIGURED VASES

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S 151p

A HANDBOOK OF GREEK BLACK-FIGURED VASES

WITH A CHAPTER

ON THE

RED FIGURED SOUTHERN ITALIAN VASES

BY

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Lug. 1924 | 378

PARIS

LIBRAIRIE ANCIENNE ÉDOUARD CHAMPION, ÉDITEUR

GENERAL AGENT FOR THE CORPUS VASORUM ANTIQUORUM

5, QUAI MALAQUAIS, 5

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1924

ARCHÄOLOGISCHES INSTITUT DES DEUTSCHEN REICHES
ZENTRALANSTALT IN ROM

IN LOVING MEMORY

TO MY DEAR SISTERS

SARAH AND AGNES

THIS BOOK IS DEDICATED

PREFACE

THE extremely cordial reception given to the Handbook of Attic Red-figured Vases and the wide spread demand for a similar work dealing with vases of the Attic black-figured style and other varieties which could not properly be included in the earlier volumes, is sufficient justification for the appearance of the present book. In it the attempt is made to include every signed vase [1] which can properly be called Greek, excluding, of course, the Attic red-figured style, and it is hoped that the two works together will now give a complete tale of the vases manufactured from the seventh to the fourth centuries before the Christian era which bear the signatures of their makers. In an appendix have been included photographs of the majority of the red-figured vases which were unavoidably omitted from the Red-figured Handbook but since obtained so that the number of those vases for which no illustration can be procured has been reduced to less than a dozen. In the case of these last, inability to

1. The fact that this work like the Handbook of Attic Red-figured Vases deals only with vases which bear an actual signature or are attributed to a certain hand is sufficient reason for omitting all potters who are known to us only by name and of whose work nothing has survived.

procure them has been due either to political conditions (as in the case with the vases in Petrograd) or else to the refusal of the authorities of some of the museums to furnish me with them.

Since the plan followed in the present volume is identical with that of the earlier ones, no further explanation seems necessary. An effort however, has been made to remedy various omissions and errors in the earlier volumes which have been called to my attention in the various reviews or by friends. Titles to the pages have been added and the list of subjects and shapes at the end of each master has been omitted since it is clear that such lists are not necessary. Cross references in the case of vessels bearing the signatures of both potter and painter have been added and a number of minor changes or improvements included. I have not heeded the objection of certain critics (notably M. Reinach) who dislike the inclusion of attributed vases " as if the arbitrary attribution of a vase without signature had the same value as a signed one, " since I fail utterly to see how the inclusion of a list of vases attributed to the same hand by various scholars (and for the correctness of which attributions I am certainly not responsible) can possibly injure a work of this character.

Although several years have elapsed since the present work was completed the path leading to publication has been a very thorny one. The prohibitive costs of publication in this country have been such as to make it practically impossible to produce a scientific work of this character without a very large subsidy and to my great regret the Harvard University Press was unable to undertake

the work. Fortunately the well known house of Edouard Champion in Paris has been enterprising enough to undertake its publication and the result has been more than I could hope for. Furthermore owing to the fact that so many vases of the black-figured style have never been published (especially in the case of those belonging to the ' Miniaturist ' group), it has taken over two years of hard work to secure photographs of the unpublished vases, in most cases special photographs being made. Lastly for over a year a painful and serious illness has made any active work on my part very difficult and I have been obliged to depend on the generous cooperation of my friend Professor Georges Nicole, Director of the firm Edouard Champion to oversee its publication since I am unable to do so myself. I owe Professor Nicole an especial debt of gratitude for his unselfish and painstaking services and it is with the greatest pleasure that I acknowledge the heavy obligation I am under.

One insuperable difficulty in a work of this character is the matter of the inscriptions. Unless actual facsimiles of all the inscriptions are given (which would have increased the expense of publication to a very large degree) it is impossible to give exact copies of them as long as a particular type is used for the purpose. I have endeavored to give the inscriptions as exactly as possible but in many cases the type used differs to a certain extent from the actual inscriptions. It is hoped however that the plates are clear enough to enable a student to mark any such divergence of form.

Since the present volume attempts to deal with all Greek vases which are not included in the Attic red-figured

style it was necessary to devote a section to the Southern Italian vases, though it is open to question whether they can properly be called 'Greek'. But as they were certainly manufactured by Greek artisans though on a foreign soil their inclusion seems justified. As the field has been very insufficiently studied and so few vases adequately published a departure from the regular plan has been made in that vases attributed to the school have been omitted. From the literature given however it will not be difficult for students to look up the question of attributed vases for themselves.

As in the previous work the number of scholars who have given me invaluable assistance, either by criticisms, suggestions, supplying references or new material as well as photographs is a lengthy one and whatever value the present volume may have is largely due to their aid. In this country my thanks are due primarily to my friend Professor David Robinson of Johns Hopkins University who has not only read the proof and verified my references (a colossal task), but has also supplied me with a large number of references which had escaped my notice together with a number of photographs of different vases. I am also greatly indebted to the following scholars: Professor Arthur Fairbanks and Dr. Lacey D. Caskey of the Boston Museum of Fine Arts; Miss Gisela Richter of the Metropolitan Museum in New York; Professor George H. Chase of Harvard University; the Director of the National Museum, Washington and in Canada Miss Cornelia Harcum of the Royal Ontario Museum in Toronto.

In Europe the number is far greater. My old and valued friend, Mr. C. Densmore Curtis of the American Academy

in Rome has been indefatigable in his efforts to secure such Italian photographs as I needed and that he was not uniformly successful was due to no fault of his. For whatever assistance was given him I wish to thank Dr. Nogara of the Vatican, and Signor Castellani in Rome, Professor Pernier in Florence, Professor Spinazzola and Signorina Levi in Naples and the Director of the Orvieto Museum. Professor Clarence H. Young of Columbia University spared no pains to secure such Athens photographs as were essential. To the intercession of Sir Cecil Harcourt-Smith, Director of the Victoria and Albert Museum in London I owe the permission so kindly given by Lord Northampton to allow certain vases in the Castle Ashby Collection to be especially photographed for me.

For photographs, data and information of various kinds my heartiest thanks are due the following scholars: Professor Edmond Pottier, Conservateur of the Louvre and M. Henri Lapauze, Director of the Petit Palais in Paris (and that my debt to M. Pottier is not heavier is due entirely to the fact that the material needed was not as extensive as in the case of my previous work; as it he has rendered invaluable assistance in helping to oversee the publication of this volume); Professor F. Mayence of the Musées Royaux in Brussels; M. Focillon of the Archaeological Museum in Lyons; Mr. Arthur Hamilton Smith and Mr. Forsdyke of the British Museum; Dr. Robert Zahn in Berlin, Dr. Berling in Dresden, Professor Franz Winter in Bonn, Professor Franz Studniczcka in Leipzig, Professor Bulle in Würzburg and Professor Sieveking in Munich; Dr. C. Neergaard in Copenhagen and the Director of the Oesterreichisches Museum in Vienna.

PREFACE

The greater part of photographic work was done by Mr. R. B. Fleming of London and M. Giraudon of Paris and to both are due my appreciation and thanks for the interest and pains they took in their work.

Pomfret, Conn. November 1923.

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Numbers followed by an asterisk represent signed vases.
Only signed vases are illustrated in this book.

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THE CORINTHIAN MASTERS.

ERRATA AND ADDENDA

P. 46, line 8. For sign read signs.
P. 66, line 9. For ΝΑΡΙΝΟΣ read ΧΑΡΙΝΟΣ.
P. 138, no. 4, line 6. For nos. 5-7 read nos. 4-6.
P. 166, line 1. For Archaéologique read Archéologique.
P. 177, line 1. For Brunn KK. G read Brunn K. G.
line 26. For one hundred and two read one hundred and four.
last line. For owards read towards.
P. 178, line 23. For pp. 290-293 read pp. 294-297.
P. 220. This vase, recently acquired by Feuardent has now been purchased by the Rhode Island School of Design, Providence, Rhode Island. V. p. 478 under notice to p. 177.
P. 318. Psoieas, line 3. For Bristish read British.
P. 344. The Taleides amphora is now in the possession of Viscount Cowdray at Paddockhurst, England. V. Tillyard. The Hope Vases, p. 25, no. 13.
P. 350, line 9. For ΗΑΕΝΑΘΙΟΣ read ΗΑΘΕΝΑΙΟΣ.
P. 354, line 8. For ΘΕΡΙΟΝΥ read ΘΕΡΙΝΟΥ.
P. 357, line 6. For ΘΥΦΕΙΟΔΕΣ read ΘΥΦΕΙΟΙΔΕΣ.
P. 368, line 1. For Akademiches read Akademisches.
P. 440, line 8. For ΑΞΞΑΕΑΣ read ΑΞΞΤΕΑΣ.
P. 446, line 9. Add to signature ΕΓΡΑΦΕ.
P. 457, line 29. For courtes read courtesy.

PREFACE

The greater part of photographic work was done by Mr. R. B. Fleming of London and M. Giraudon of Paris and to both are due my appreciation and thanks for the interest and pains they took in their work.

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NON ATTIC MASTERS

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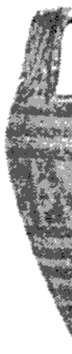

PROTO-CORINTHIAN FABRIC

PYRRHOS

The small Proto-Corinthian lekythos in the Boston Museum which bears the signature of the potter Pyrrhos may be regarded as the earliest Greek vase known to us which is signed. As the entire decoration of this little vessel is linear, it belongs to the middle period of the Proto-Corinthian style before the Oriental influence had made itself felt and judging from what we know of the style we must regard it as not later than the beginning of the seventh century.

1*. Boston 98.900. Lekythos. From Greece : h. 0.05.
Ann. Rep. Mus. F. A. 1898, p. 55.
Tarbell, *Rev. Arch.* 1902, i, pp. 41-46, figs. 1-3.
Walters, i, p. 308 : ii, p. 273.
Per. et Chip. ix, p. 618 n. 1.
Nicole, *Corpus* 1. Collitz, *S.G.D.I.*[1], 5292.
Buck, *Greek Dialects*, p. 171, n. 9[1]. Ducati, p. 105.
Sole decoration, a series of linear bands with the signature on shoulder.

I. ΟϜΕΒΙΣΑΛΑΥΜΕΣΕΙΟΙΒΜΥΣΟΦΥΛ.

1. Thinks that the vase was probably manufactured in Boeotia by a Chalcidian potter or at least inscribed in the Chalcidian dialect.

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ORIGIN UNDECIDED

ARISTONOTHOS

There exists the greatest confusion as to the reading of the signature of the potter Aristonothos which is preserved to us on the krater in the Conservatori in Rome. The forms Aristonophos, Aristonous (Bolte, Ramsay and Ducati) Aristonothos (Wilamowitz, Kretschmer and Müller), Aristonoös (Richards), Aristolophos (Zacher), Aristonomos (Förster) and Ariston of Kos (ὁ Κῶος, Dümmler), have all been proposed. The general tendency is towards Aristonothos or Aristonophos with the former perhaps to be preferred.

The maker of the vase was probably an Ionian, certainly not an Athenian. Furtwängler (*Bronzefunde* and *Berl. Phil. Wochenschr.* 1895, pp. 200-202) inclines towards an Argive origin for the krater which has been frequently compared with the Warrior vase from Mycenae. While the date has not been definitely established it is usually placed in the first part of the seventh century and may rank with the Pyrrhos lekythos as one of the two earliest signatures known to us. Luce (*A.J.A.* 1913, p. 6) reads Aristonophos and considers the signature as the earliest known.

1*. Rome. Conservatori. Krater. From Caere.

Helbig-Reisch, *Führer*, i, p. 551. *W. V.* 1888, pl. 1, no. 8. *Mon. d. Inst.* ix, pl. 4 = Reinach i, p. 179. Klein, p. 27. Rayet et Collignon, p. 37, fig. 22 (A). Buschor, p. 47, fig. 30.

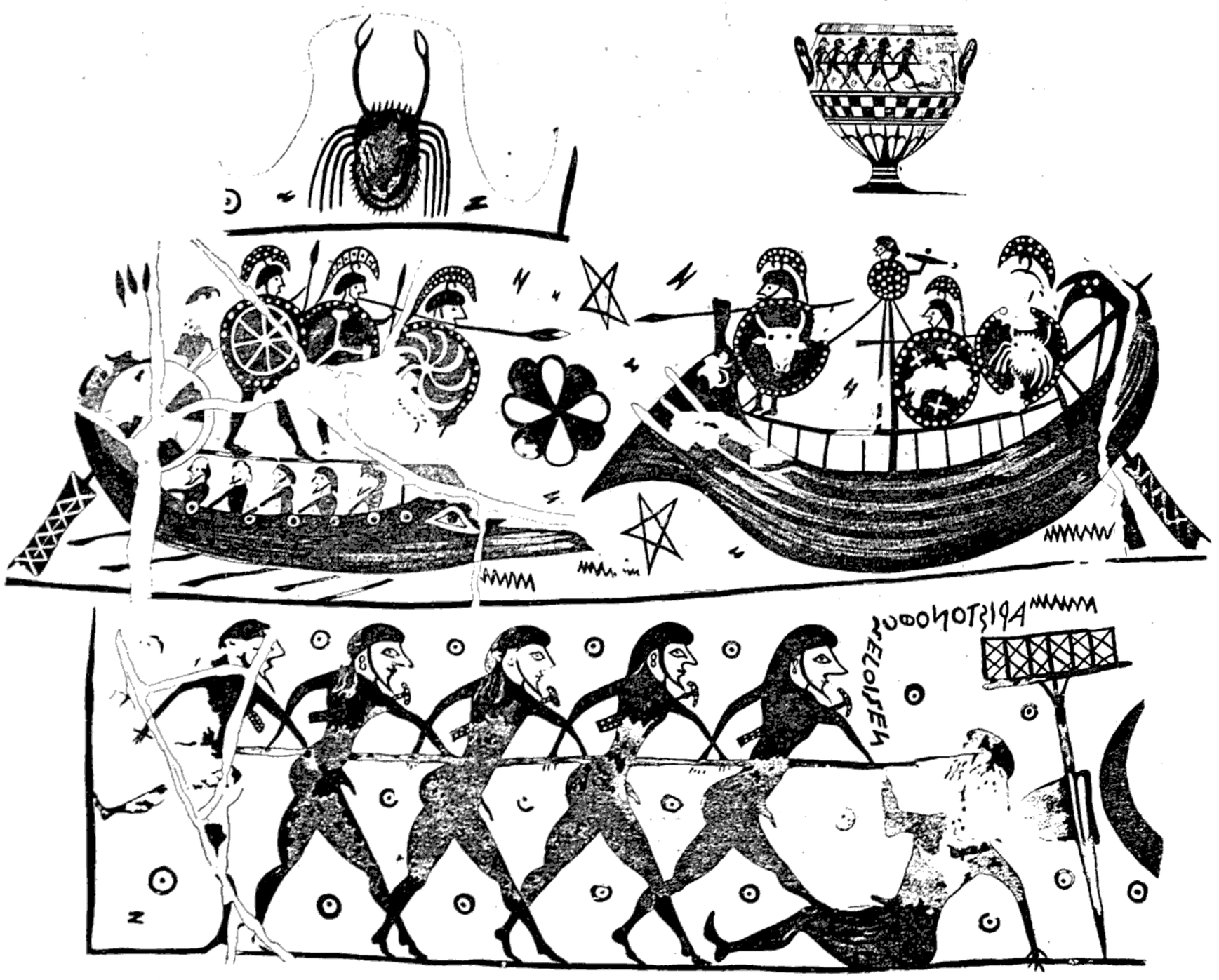
Walters, i, p. 297, pl. 16. Ducati, *École Française de Rome* 1911, pp. 33-74, pls. 1-2 (for additional literature). Winter, *Kunstgeschichte in Bildern*, pl. 117, 12. Förster, *Ann. d. Inst.* 1869, p. 157. Zacher (Heydemann), ibid. 1878, p. 228, note. Furtwängler, *Bronzefunde aus Olympia*, p. 45 : id., *Berl. Phil. Woch.* 1895, p. 201. Kretschmer, pp. 10ff, 227.

Ducati, p. 138, figs. 114-115.

Bolte, *De Monumentis ad Odysseam pertin.*, pp. 2 ff. Wilamowitz-Möllendorf, *Hermes.* xxii (1887), p. 118. Ramsay, *J. H. S.* 1889, p. 187. Arndt, *Studien*, p. 3. Boehlau, *Jahrb.* 1887, p. 61. Nicole, *Corpus* 2. Dumont et Chap. i, p. 324. Pottier, *Louvre Cat.* ii, pp. 561-562. Dümmler *Berl. Phil. Woch.* 1888, p. 17. Helbig, *Epos*, pp. 252, 313. Perdrizet, *Rev. Arch.* 1897, ii, p. 35, note 2. Dümmler, *Arch. Epigr. Mitt.* 1887, p. 199; 1888, p. 85, note 1. Richards, *Class. Rev.* 1900, p. 264. Per. et Chip. x, p. 82, note 1. Murray, *Handbook of Arch.*, p. 32, pl. 3, no. 7. *Jahrb.* 1892, p. 190. *Arch. Anz.* 1892, p. 75. Klein, *Gesch. d. Griech. Kunst* i, p. 59. Schneider, *Troisch. Sagenkreis*, pp. 53 ff.

A. The blinding of Polyphemos by Odysseus and his companions. ΑΡΙϚΤΟΝΟΦΟϚ ΕΠΟΙϚΕΝ (r.).

B. Naval battle between two galleys. Crab under one handle.


ΛΕΥΚΟΘΕΑ

THE CORINTHIAN MASTERS

Only three masters are known to us by their signatures who can be assigned to a Corinthian origin, Chares, Milonidas and Timonidas, the last two painters of pinakes though we also possess an oinochoe with the signature of Timonidas. All may be placed in the seventh century.

CHARES

1*. Paris. Louvre E 609. Pyxis. Formerly in Piot and De Witte Colls : h. 0.14.
Cat. ii, p. 477 ; *Album*, ii, p. 51, pl. 43. *W.V.* 1888, pl. 1, 3. Per. et Chip. ix, pp. 615-617, figs. 327-329. Klein, p. 29. Brunn, *Gesch. d. Griech. Kunt.*, p. 150, fig. 123. De Witte, *A. Z.* 1864, p. 154, pl. 184 = Reinach, i, p. 395, 2-4. Id., *Rev. Arch.* 1863, ii, p. 274. Nicole, *Corpus* 3.
Ducati, p. 117, fig. 97.
Heydemann, *Pariser Antiken*, p. 88, 1. Cauer, *Delect.*, p. 80.
Collitz, *S. G. D. I.*, 3136.
Dumont et Chap. i, p. 232. Walters, i, p. 315.
Wilisch, *Altkorinthische Thonindustrie*, p. 51.
Kretschmer, p. 20.
The inscriptions, acc. to Pottier, have almost entirely disappeared, esp. in the case of the names Palamedes, Nestor and the horse Aethon.
On cover. Fourteen warriors.
On body. Warriors on foot and on horseback.

I. ΓΑΛΑΡΒΔΒΜ ΝΒΜΤΟΡ ΓΡΟΤΒΜΕΛΑΜ (boustroph.) ΓΟΔΑΡΙΟΜ ΓΑΤΡΟΚΛΟΜ (boustroph.), ΨΑΛΕΟΜ ΑΧΕΛΒΥΜ ΞΜΑΝΘΟΜ (boustroph.) ΟΡΕΓΟΝ ΒΚΤΟ[Ρ] ΡΒΜΝ[ΟΝ] ΑΒΘΟΝ ΧΑΡΒΜΡΒΙΡΑΨΒ (boustroph.).

[6]

1*. PARIS. LOUVRE MNC 212. Pinax, frag. From Corinth.
W. V. 1888, pl. 1, 4.
Collignon, *Mon. Grecs* 1882-84, p. 28, fig. 6.
Rayet et Coll., p. 148. Nicole, *Corpus* 4.
Wilisch, *Altkorin. Thonind.*, p. 89.
Per. et Chip. ix, pp. 245, note 1, 618, note 1.
Ducati, p. 157.
Forepart of quadriga. Signature (boustrophedon).

ΜΕΙΟΝΕΔΑΜ ΒΚΡΑΫΒΚΑΝΒΦΒΚΒ.

ΔΡΜΡΙΡΑΫΒΚΑΝ
ΑΥΑΒΑΖ

1*. ATHENS CC 620. Lagynos. From Kleone (Peloponnesus) : h. 0.14.

Cat., p. 171, pl. 25. Pervanoglou, *Arch. Anz.* 1860, p. 43. Jahn, *A. Z.* 1863, p. 57, pl. 175 = Reinach i, p. 394, 3-7. G. Weicker, *Athen. Mitt.* 1905, pp. 199-206, pl. 8. *W. V.* 1888, pl. 1, 1, Buschor, p. 61, fig. 44. Klein, p. 29, no. 2. Brunn, *Gesch. d. Griech. Kunst* i, p. 151, fig. 125. Ducati, p. 158, fig. 127. Welcker, *Ant. Denk.* v, p. 480. Nicole, *Corpus* 5, no. 2. Dum. et Chap. i, p. 234, no. 4 : ii, p. 11, no. 7. De Witte, *Rev. Arch.* n. s. viii, p. 275. Kretschmer, p. 16. Wilisch, *Altkorin. Thonind.*, pp. 52, 156, no. 3. Blass (in Collitz, *S.G.D.I.*, no. 3160). Robert, *Bild u. Lied*, p. 20. Arndt, *Studien*, p. 7. Sophoulis, *Ephem. Arch.* 1885, p. 259. Baumeister, iii, p. 1963, fig. 2100. Walters, i, pp. 315, 317. Schneider, *Troisch. Sagenkr.*, p. 115. Herford, p. 53.

Achilles in ambush behind fountain. Troilos and horses.

AXƐIBYM ··TPOIƐIOM AMOLAM ΞANΘOM ƐOΘ-BOM ΓPEAIOM TƐMONΣΔAMIϹPAΦB·

[13]

2*. Berlin 846. Pinax, frag. From Corinth.

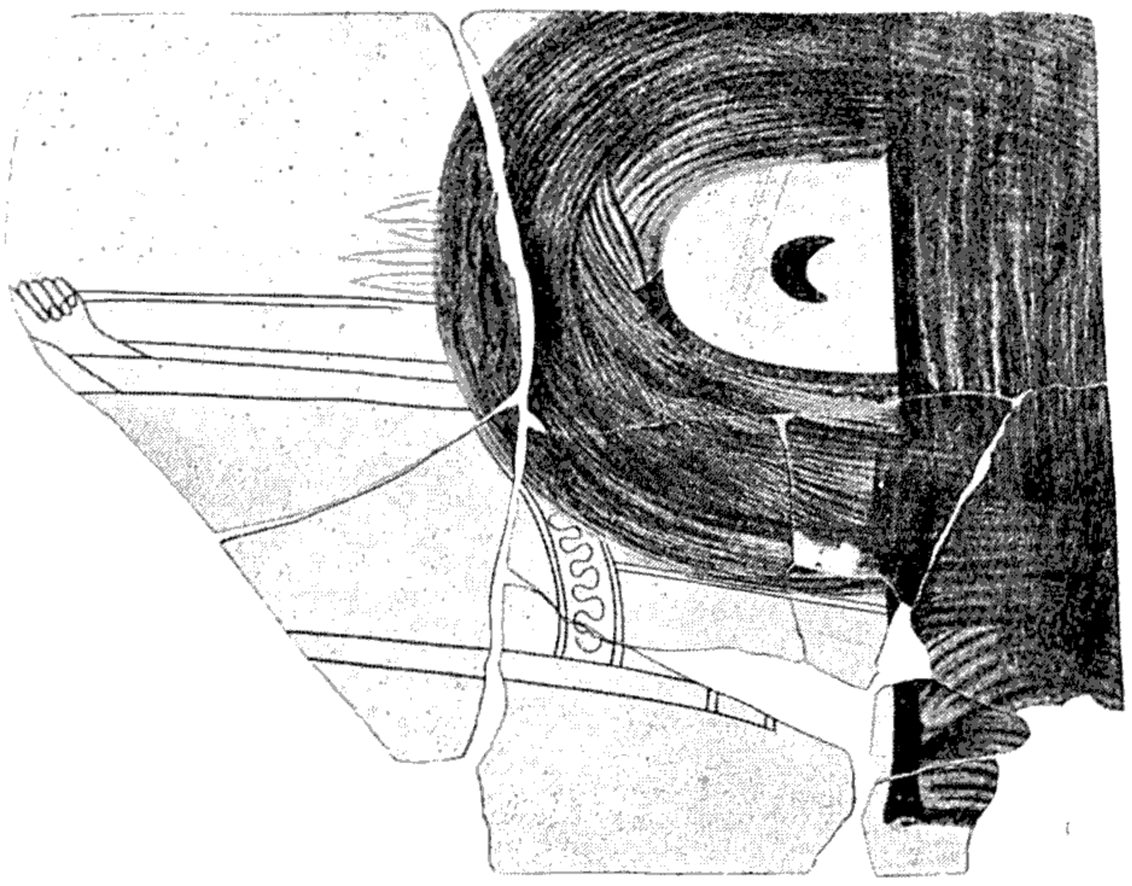
Cat., p. 92. *Ant. Denk.* i, pl. 8, nos. 13 and 15. *I. G. A.* 20, 1. Brunn, *Gesch. d. Griech. Kunst* i, p. 156, fig. 134. Per. et Chip., ix, p. 246, fig. 110. Buschor, p. 62, fig. 45. *W. V.* 1888, pl. 1, 11-12. Klein, p. 28, 1. Nicole, *Corpus* 5, no. 1. *Mon. Grecs* 1882-84, p. 30. Ducati, p. 157. Wilamowitz, *Eurip. Herakles* ii, 200. Rayet et Coll., p. 148. Kretschmer, p. 17.

A. Man standing before oven.

B. Warrior and dog.

Signature in two rows, incised on rim.

TƐMONƐΔA[M]·BCPAΨBЂƐA·
ANBΘBKBTOƐ ΓOTƎΔANƐ·



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THE BOEOTIAN MASTERS

To the Boeotian group belong five potters, Gamedes, Gryton, (I)phithadas, Menaidas and Mnasalkes and all seem to have flourished about the latter part of the seventh century. A sixth potter, Theozotos, belongs to a considerably later date, and as in all probability, Athens was the seat of his activity, he will be considered later under the Attic masters.

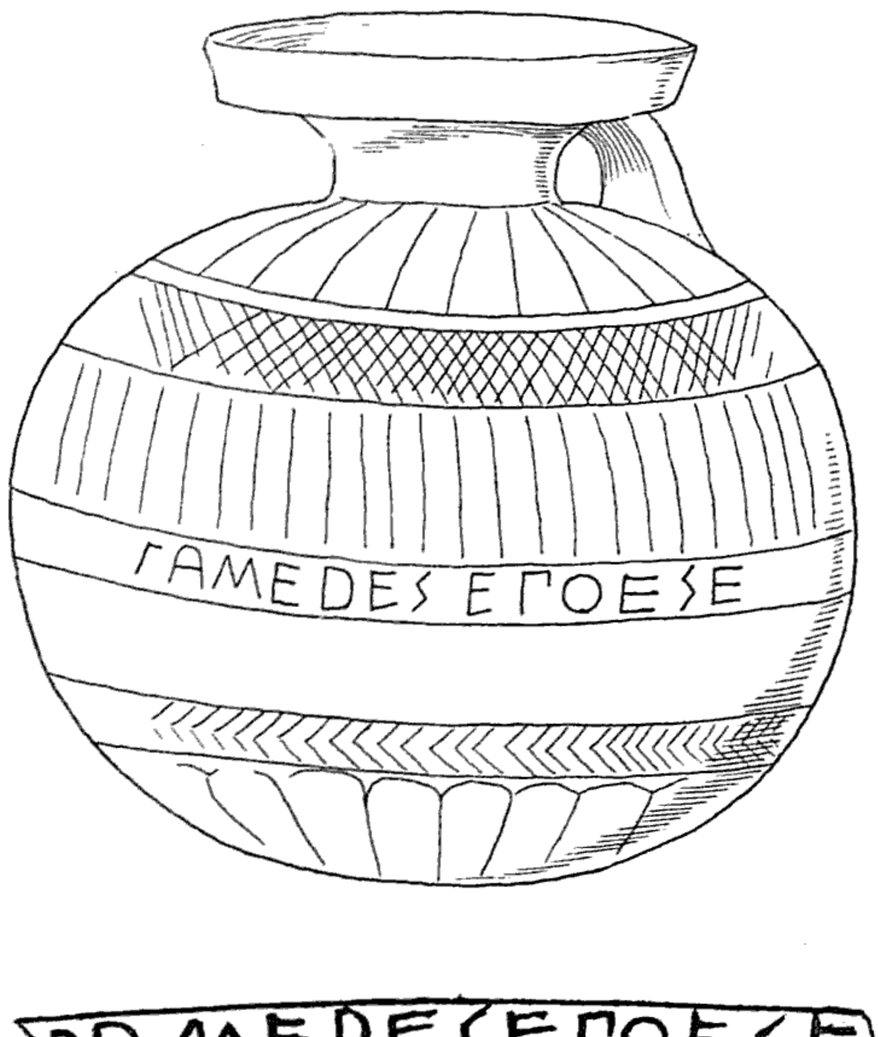
GAMEDES

1*. London. Brit. Mus. A 189. Aryballos. From Thespiae: h. 0.094.
Walters i, p. 300, pl. 17, no. 6. *I. G. A.* 206.
W. V. 1888, pl. 1, 5-6.
Heydemann, *Griech. Vas.*, pl. 10, 7. Klein, p. 31.
De Witte, *B.C.H.* 1878, p. 549. Nicole, *Corpus* 6, no. 2.
Dumont et Chap. i, p. 289-290, fig. 53. Kretschmer, p. 52. Ducati, p. 203.

The vase has no figured decoration.

Signature incised around the belly.

ΝΑΜΕΔΕΣ ΕΓΟΕΣΕ.



ΓΑΜΕΔΕΣΕΓΟΕΣΕ

2*. Paris. Louvre MNB 501. Oinochoe. From Tanagra : h. 0.33.

W. V. 1888, pl. 1, nos 2 and 7. Rayet et Coll., p. 81, fig. 42.

Baumeister iii, p. 1970, fig. 2107. Per. et Chip. x, pp. 41, 44, fig. 33. Ducati, p. 202, fig. 161.

De Witte, *B. C. H.* 1878, p. 548.

Rayet, *Rev. Arch.* 1875, p. 172.

Gaz. des Beaux-Arts 1875, p. 303. Kretschmer, p. 52.

Pottier, *Gaz. Arch.* 1888, p. 168. Klein, p. 31. Walters i, p. 300.

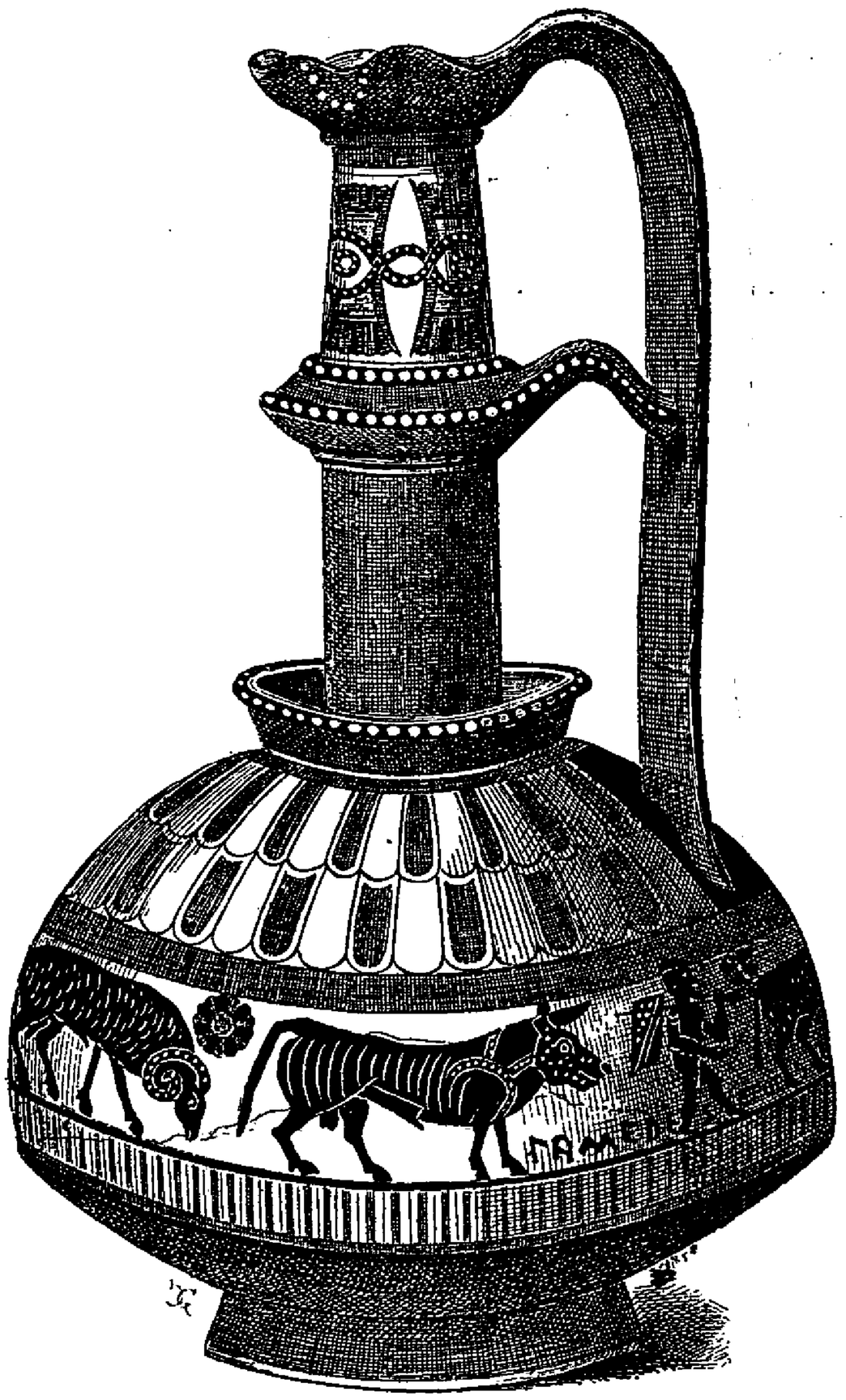
Dumont et Chap. i, p. 287. Nicole, *Corpus* 6, no. 1.

On neck. Addorsed palmette chain.

On body. Shepherd with cattle, sheep and goats.

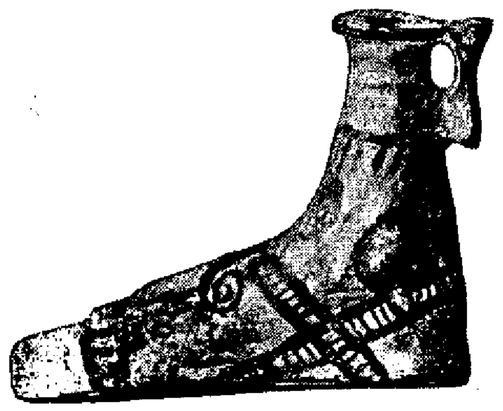
ΝΑΜΕΔΕΣ ΕΓΟΕΣΕ.

Signature repeated on lip.



1*. Boston 98.897. Vase in form of a foot in sandal.
Ann. Rep. Mus. F. A. 1898, p. 54.
Nicole, *Corpus* 7.
Signature incised on the sole

ΛΡΥΤΟΝ ΕΠΟΙΕΣΕ.



(I)PHITHADAS

1*. ?. Gourd. From Greece : h. 0.105 ; d. 0.093.
Pollak, *Röm. Mitt.* 1897, pp. 105-111.
Per. et Chip. x, pp. 40, 42, fig. 29 (signature) (read the name Phithiadas).
Nicole, *Corpus* 8.
Gorgoneion : ΦΙΘΑΔΑΣ ΕΜΕΓΟΙΓΕΣΕ.
I am unable to obtain any information as to the present location of this vase.

ΦΙΘΑΔΑΣΕΜΕΓΟΙΓΕΣΕ

1*. PARIS. LOUVRE CA 128. Aryballos without handle. From Thebes : h. 0.65.

W. V. 1889, pl. 1, 1 a-b.

Pottier, *Gaz. Arch.* 1888, p. 169. Per. et Chip. x, p. 40, note 1.

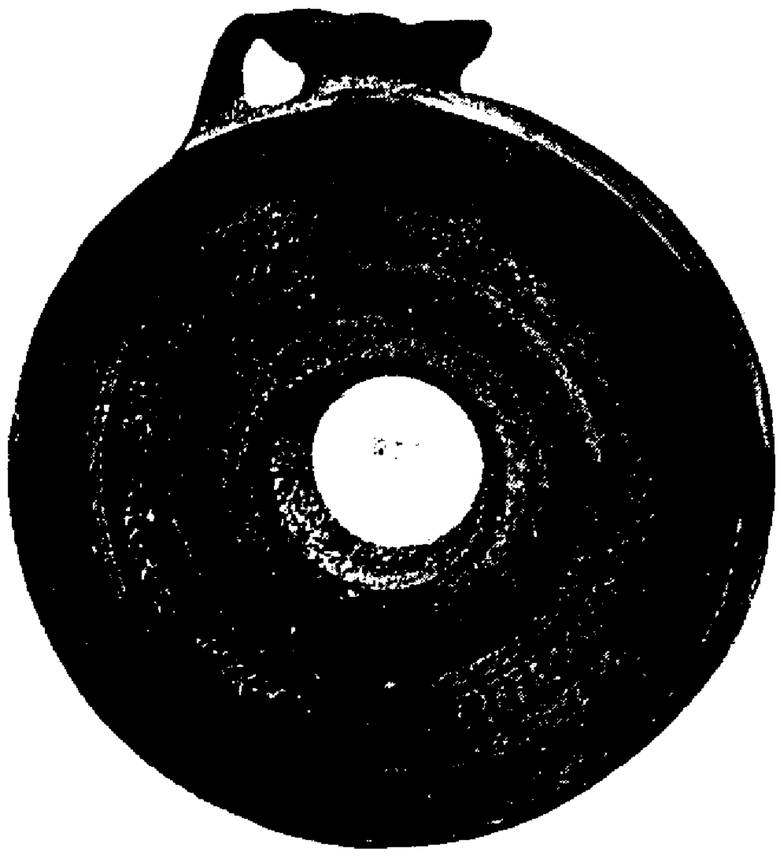
Kretschmer, p. 53, no.4. Nicole, *Corpus* 9.

No decoration except bands encircling the body on which is the signature incised : MENAIDAS EMEPOI-FESE ΨAPOPI [1].

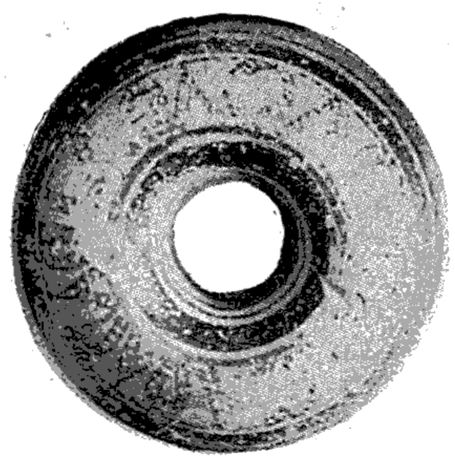
1. M. Pottier writes me as follows : « Je vous avoue que je ne suis pas absolument satisfait de l'inscription de Menaidas, tracée sur un aryballe sans décor, sans couvert, très commun. D'autant plus que, ultérieurement, un marchand m'a apporté un autre aryballe analogue, sans décor, *avec la même inscription*. Il est vrai que sur ce dernier les lettres sont moins bonnes et il pourrait être une copie du premier. Néanmoins, il reste avéré qu'on voit circuler plusieurs vases communs portant cette signature. Il y a là une raison de suspicion. J'ai retenu ce second aryballe dans le lot apporté par le marchand de façon à pouvoir faire la comparaison et garder la pièce. Il porte le numéro de l'inventaire ODF (objets douteux ou faux) 53. »

a.

1*. ATHENS N 841 (12218). Ring form aryballos.
Cat. (N). p. 148, pl. 4.
Nicole, *Corpus* 10, no. 1.
Per. et Chip. x, p. 795. Signature repeated twice.
Ducati, p. 105.
Herring bone pattern around the center.
MNASALKES ΠOIESE·



2*. Boston 99.513. Ring form aryballos (mouth, neck and handle missing) : h. 0.082.
Ann. Rep. Mus. F. A. 1899, p. 56, no. 11.
Ephem. Arch. 1900, p. 100.
Walters, ii, p. 252.
Nicole, *Corpus* 10, no. 2.
Signature painted on outer edge of rim.
ΜΝΑΣΑΛΚΕ ΓΟΙΕΣΕ.



THE ATTIC MASTERS

BLACK FIGURED

1*. ATHENS. Krater (frag.). From Acropolis.
Mylonas, *Ephem. Arch.* 1883, p. 37, no. 9.
Class. Rev. 1888, p. 188.
Pottier, *Gaz. Arch.* 1888, p. 170.
Nicole, *Corpus* 11.
The name occurs also on a tile from the Acropolis, v. Löwy, no. 445 : cf. also *Zeitschr. f. Oester. Gymn.* 1887, p. 647.
Signature only : AIS+INES (r.) EΠOESEN.

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Brunn, *K. G.* ii, pp. 654-657.
Studniczka, *Jahrb.* 1887, p. 146.
Klein, p.p. 43 ff.
Loeschcke, s. v. Amasis in Pauly-Wissowa.
Schneider, *Röm. Mitt.* 1889, p. 165.
Karo, *J. H. S.* 1899, pp. 135 ff.
Nicole, *Corpus* 12.
Pottier, *Louvre Cat.* iii, pp. 720 ff.
Per. et Chip. x, pp. 178-192.
Ducati, p. 234.
Adamek, Unsignierte Vasen des Amasis (Prager Studien vol. v).

Amasis ranks next to Exekias among the sixth century potters and is, in all probability the father of the r. f. potter Kleophrades (cf. Hoppin, *Handbook* ii, p. 136). Eight vases bearing his signature are known to us today. A ninth vase (*Mus. étr.*, p. 11, no. 2140, *C. I. G.* 8127, Gerhard *Rapp. Volc.*, 702) with this signature has disappeared and no description exists of it. Campanari, *Att. d. pontif. Accad. rom. d. arch.* vii, p. 89 (*C. I. G.* 8129) mentions a tenth vase with the signature but as Klein has indicated (p. 45) this is clearly an error.

He possesses an individual style and consequently quite a large number of unsigned vases have been attributed to his hand.

1*. Boston 01.8026. Amphora (formely in Bourguignon Coll.). From Orvieto : h. 0.26.
Ann. Rep. Mus. Fine Arts 1901, p. 32, no. 4.
A. Z. 1884, pl. 15, p. 237. (P. J. Meier) = Reinach i, p. 453, 3-4.
Bull. d. Inst. 1878, p. 206 (von Duhn).
W. V. 1889, pl. 3, 1 a-c.
Baumeister, III, p. 1982, fig. 2124.
Oester. Jahreshefte 1907, pp. 1 ff., pls. 1-4. Adamek, p. 12, no. 2.
Karo, *J. H. S.* 1899, p. 140. Klein, no. 3. Nicole, no. 2.
Langlotz, p. 15.

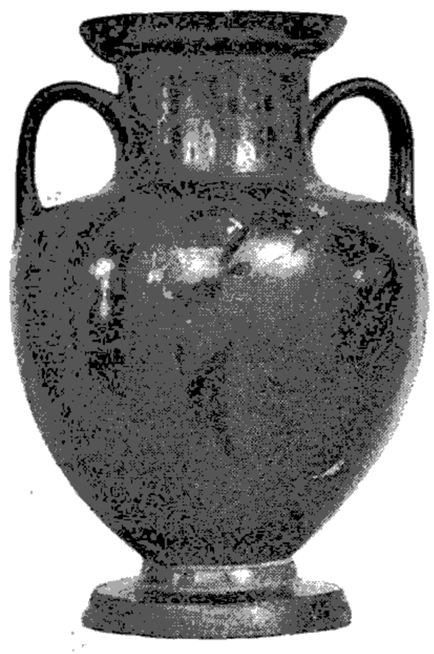
A. Athena and Poseidon. [AMA]SIS EΠOIESEN.

B. Two warriors. AMASIS EΠOIESEN.
Figure of Dionysos under each handle.

2*. Boston 01.8027. Amphora (formerly in Bourguignon Coll.). From Orvieto : h. 0.305.
Ann. Rep. Mus. Fine Arts 1902, p. 32, no. 5.
Hauser, *Oester. Jahresheft.* 1907, pp. 1 ff., pls. 1-4, id. *Jahrb.* 1896, p. 178, note 1.
Walton, *A. J. A.* 1907, pp. 150-159, fig. 1, pls. 12-13.
Per. et Chip. x, pp. 179, note 1, 184 ff., figs. 116-118.
Nicole, no. 3.
Langlotz, p. 15.

A. The Armour of Achilles ; Achilles, Thetis and Phoenix.
ΦΟΙΝΙΧΣ ΑΧΙΛΕΥΣ ΘΕΤΙΣ·

B. Contest for the Tripod ; Apollo, Herakles and Hermes.
ΑΠΟΛΟΝ ΘΕΡΜΕΣ [ΗΕΡ]ΑΚΛΕΣ ΑΜΑΣ[ΙΣ]ΜΕΠΟΙΕΣΕΝ



ΑΜΑΣ
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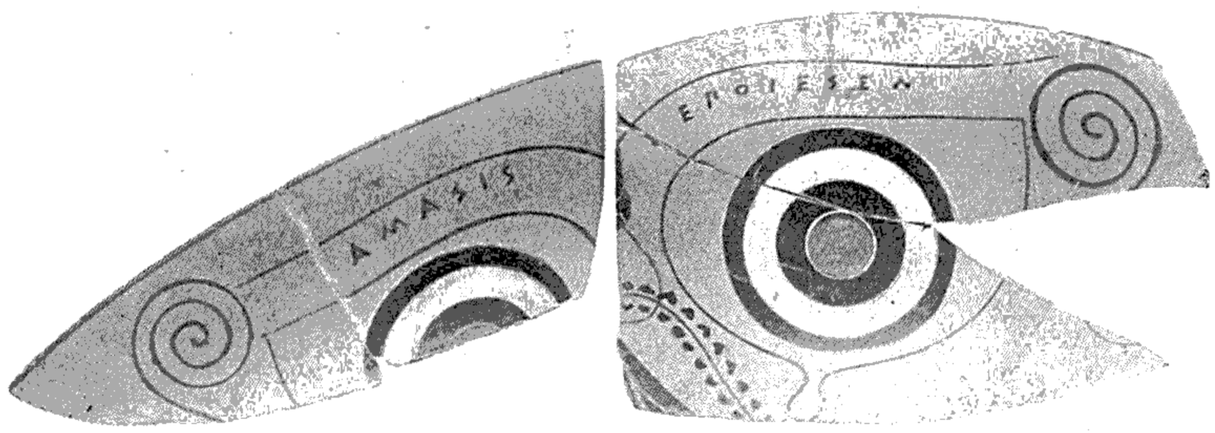
ΑΠΟΛΛΩΝ
ΕΡΜΕΣ
ΚΥΕΣ



3*. Boston 03.850. Eye-kylix (frag.).
Ann. Rep. Mus. Fine Arts 1903, p. 69, no. 45.
Walton, *A. J. A.* 1907, p. 159, fig. 2.
Buschor, p. 132.
Nicole, no. 9. Ure, *J. H. S.* 1922, p. 192.
Traces of a figure (perhaps Dionysos) between eyes.
Over the eyes : AMASIS EΠOIESEN.

4*. London. Brit. Mus. B 471 (641*). Olpe (Canino and Hope Colls.) : h. 0.26.
Cat. ii, p. 238. Dubois, *Notice* 1843, no. 62 : 1845, p. 13. *C. I. G.* 8126.
W. V. 1889, pl. 4, 1 a-b. *A. Z.* 1881, p. 30, no. 3.
Walters, i, p. 382, fig. 97. *Rev. Phil.* ii, p. 391 (De Witte).
Brunn, no. 2: Klein, no. 4. Adamek, p. 12, no. 3.
J. H. S. 1885, p. 282. Roscher iii, p. 2032. Nicole, 12, no. 4.
Langlotz, p. 16.
Perseus, Medusa and Hermes.
AMASIS MEΠOIESEN.

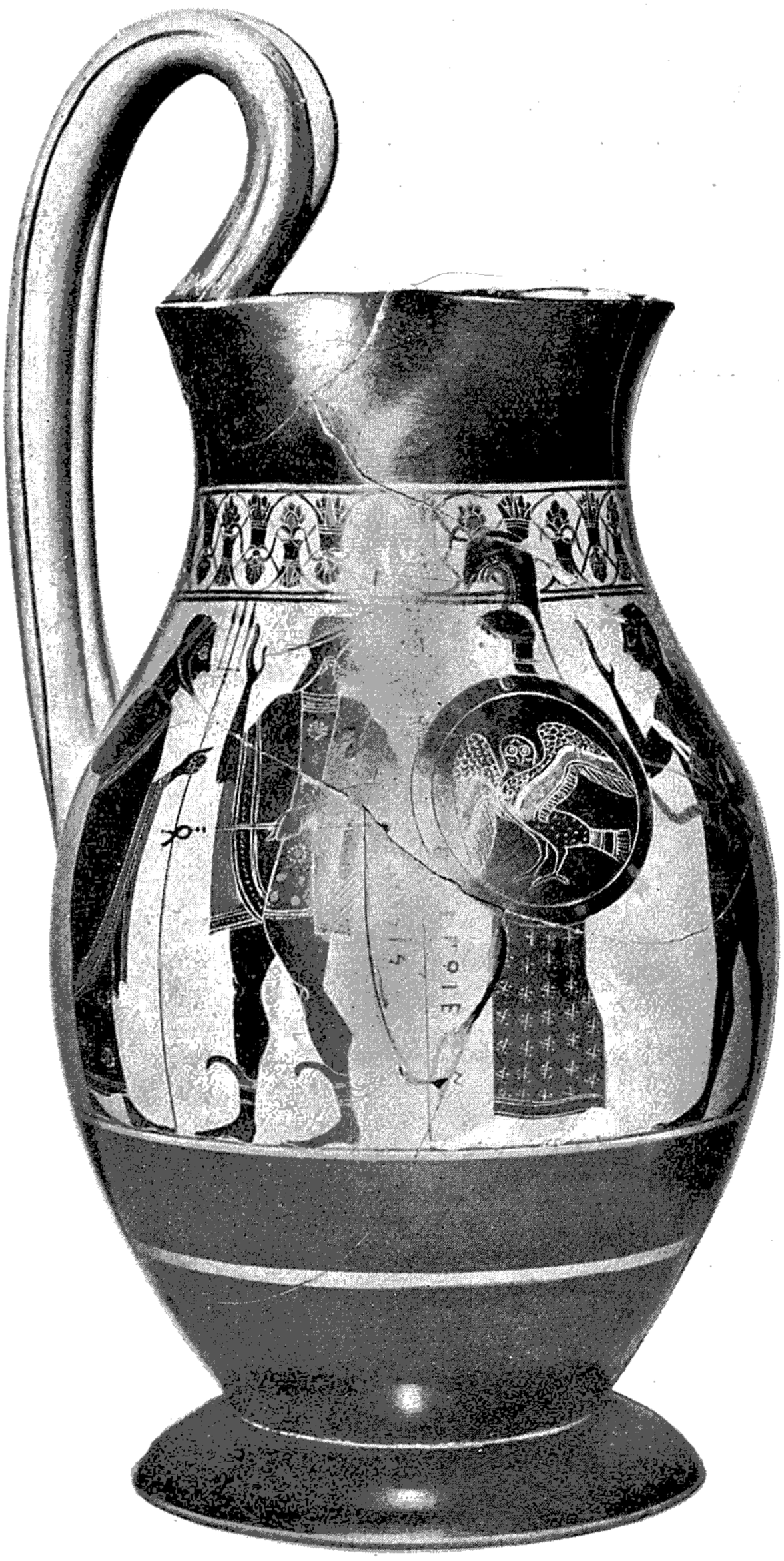
MAISMENOIESEN

5*. PARIS. Cab. d. Méd. 222. Amphora. From Vulci: h. 0.33.
Milliet-Giraudon i, pl. 30, 1.
Cat. p. 129. *Cab.* Durand, p. 16, no. 33. *C. I. G.* 8125. *W. V.* 1889, pl. 3, 2 a-d. *El. Ceram.* i, pl. 78. Klein, no. 1. Per. et Chip. x, p. 179, figs. 111-115. Adamek, p. 12, no. 1.
Luynes, *Descrip.*, pls. 1-3 = Reinach ii, p. 251. Panofka, *A. Z.* 1846, pp. 233-241, pl. 39. Kretschmer, p. 74. Rayet et Coll., p. 121, fig. 56.
Brunn, no. 1. Nicole, no. 1.
Fossey, *Rev. Arch.* 1891 (ii), pp. 366-370.
Mon. Grecs. i (ix), p. 18. Roscher, ii, p. 2259, fig. 1 (B). Overbeck, *K. M.* (Poseidon), p. 212 C, pl. 11, no. 17. *C. R.* 1863, p. 218, 4: 1872, p. 42, 2. Langlotz, pp. 15, 16. Buschor, p. 137, fig. 98 (B). Dümmler, *Röm. Mitt.* 1887, p. 190 in error calls the shoulder picture a kylix. Ducati, p. 235, fig. 191-192.
Shoulder : frieze of combats, archers and warriors. Trumpeter under one handle, archer under the other.

A. Athena and Poseidon. ΑΘΕΝΑΙΑ ΓΟΣΕΙΔΟΝ ΑΜΑΣΙΣ ΜΕΓΟΙΕΣΕΝ.

B. Dionysos and two maenads. ΔΙΟΝΥΣΟΣ ΑΜΑΣΙΣ ΜΕΓΟΙΕΣΕΝ.

6*. Paris. Louvre F 30. Olpe : h. 0.27.
Cat. iii, pp. 725-728 : *Album* ii, p. 91. Klein, no. 5.
Pottier, *Rev. Arch.* 1889, i, p. 31, pl. 4.
W. V. 1889, pl. 4, 3 a-b. Adamek, p. 12, no. 4.
Per. et Chip. x, p. 188, fig. 119, 120 (fig. of Herakles).
Nicole, no. 5.
Langlotz, p. 16.
Poseidon, Hermes, Athena and Herakles. ΜΕΓΟΙΕ[ΣΕ]Ν
AMASIS.



7*. Würzburg 384. Oinochoe : h. 0.22.

Cat. p. 97. Nicole, no. 6.

W. V. 1889, pl. 4, 2 a-b.

Klein, no. 7.

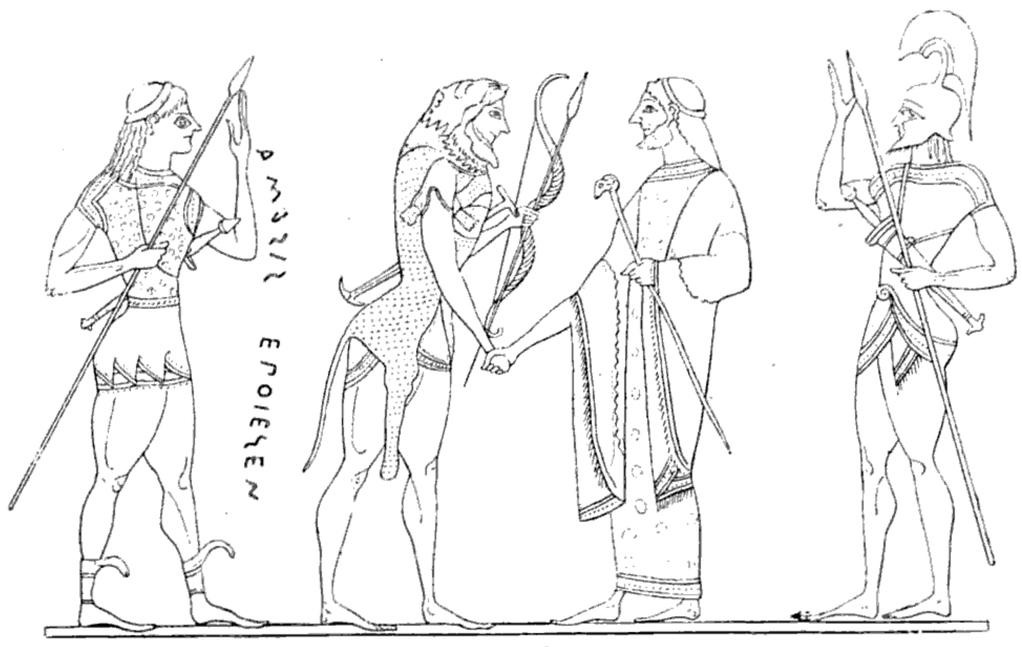
Adamek, p. 12, no. 6.

Langlotz, p. 16.

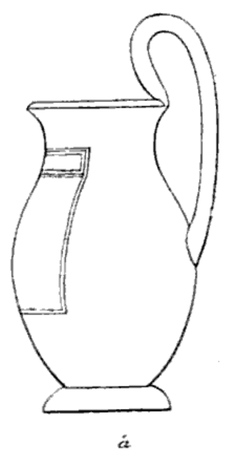
Three warriors, woman with wreath and dog. [ΜΕ]-ΓΟΙΕΣΕΝ [ΑΜΑ]ΣΙΣ.

b

8*. ? Olpe. From Vulci.
W. V. 1889, pl. 4, 4 a-b.
Micali, *Storia* iii, p. 131 : *Ant. Mon.*, pl. 76.
Panofka, *A. Z.* 1846, p. 235, pl. 19,1 = Reinach i, p. 359,1. *C. I. G.* 8124. Klein, no. 6.
Brunn, no. 3.
Nicole, no. 8. Adamek, p. 12, no. 5.
Langlotz, p. 14.
Herakles, Dionysos and two warriors. AMASIS EPOIESEN.



b


a

ATTRIBUTED VASES

9. Athens. Amphora (frag.). From Acropolis.
   Studniczka, *Ephem. Arch.* 1886, p. 117, pl. 8,3 = Reinach i, p. 513.
   Karo, *J. H. S.* 1899, p. 135 (attr. to Amasis).
   Athena.

10. Berlin 1686. Amphora with cover. From Vulci : h. 0.47.
   Cat., p. 224. Gerhard, *E. C. V.* p. 5, pls. 2-3 (wrong drawing of foot and handle).
   Gerhard, *Ann. d. Inst.* 1831, p. 134 (note 190).
   Jahn, *De Antiq. Minervae Simul.*, pl. 2,1 (B), p. 13.
   O. Müller, *Handb.*, p. 371.
   H. A. Müller, *Panathenaia*, pp. 53, 114,16.
   Adamek, p. 37 (attr. to Amasis).
   Karo, *J. H. S.* 1899, p. 138 (disagrees with attribution).
   A. Musical procession.
   B. Offerings to Athena.

11. Berlin 1688. Amphora : h. 0.295.
   Cat., p. 226.
   Adamek, p. 24, figs. 3-4 (attr. to Amasis).
   Karo, *J. H. S.* 1899, p. 138, n. 1.
   A. Bearded man, Hermes (with dog), Athena, Herakles, and youth (with dog).
   B. Hermes, youthful hunters and dogs.

12. Berlin 1689. Amphora. From Etruria : h. 0.305.
   Cat., p. 227.
   Adamek, pp. 24-27, figs. 5-7 (attr. to Amasis).
   Karo, *J. H. S.* 1899, p. 138, no. 2.
   A. Herakles, Hermes, two men and a dog.
   B. Zeus? Hermes, Athena, Herakles and Dionysos.

13. Berlin 1690. Amphora. From Etruria : h. 0.295.
   Cat., p. 227.

Stephani, *C. R.* 1688, p. 147.
Adamek, pp. 33-34, figs. 8, 9 and 16 (attr. to Amasis).
Karo, *J. H. S.*, p. 138, no. 3.

A. Sacrifice of a pig to Dionysos.
B. Komos.

14. BERLIN 1691. Amphora. From Etruria : h. 0.28.
Cat., p. 228.
Adamek, pp. 36, fig. 11 (A) (attr. to Amasis).
Karo, *J. S. H.* 1899, p. 138, no. 4.

A. Zeus ? Hermes with dog, Athena and Herakles.
B. Aming scene (almost entirely modern).

15. BERLIN 1692. Amphora (frag.).
Cat., p. 229.
Adamek, p. 38, figs. 12-13 (attr. to Amasis)
Karo, *J. H. S.* 1899, p. 138, no. 5.
Two men and a woman.

16. BERLIN 1731. Olpe. : h. 0.16.
Cat., p. 276.
Genick, *Griech. Keram.*, pl. 34, 1.
Adamek, p. 39, figs. 14-15 (attr. to Amasis).
Karo, *J. H. S.* 1899, p. 139, no. 13.
Weizsäcker, *Jahrb.* 1902, p. 53.
Langlotz, p. 10.
Woman led away by two youths armed with spears.

17. BERLIN Inv. 3210. Amphora. From Etruria : h. 0. 44.
Furtwängler, *Arch. Anz.* 1893, pp. 63-84, with fig. (attr. to Amasis).
Adamek, pp. 1 ff., pls. 1-2, fig. 2 (attr. to Amasis).
Weege, *Jahrb.* 1916, p. 149, fig. 24 (B).
Per. et Chip. x, p. 188.
Karo, *J. H. S.* 1899, p. 135. Langlotz, pp. 14, 15.
Frieze on neck : Bacchic thiasos.

A. Warrior's departure.
B. Dionysos, silens and maenads.

18. Chiusi. Amphora. From Chiusi.
Karo, *J. H. S.* 1899, p. 139, no. 12 (attr. to Amasis).
A. Dionysos, Ariadne and three silens.
B. Quadriga with warrior and two warriors behind.

19. London. Brit. Mus. B 52. Olpe. From Rhodes: h. 0.26.
Cat. ii, p. 65.
Fossey, *Rev. Arch.* 1891, p. 367 (attr. to Amasis).
Karo, *J. H. S.* 1899, p. 139, no. 14 (attr. to Amasis).
Adamek, p. 22.
Hunter with dog, carrying fox and hare on a stick, between two bearded figures.

20. London. Brit. Mus. B. 148 (596*). Psykter. From Bassegio Coll. : h. 0.321.
Cat. ii, p. 105.
Karo, *J. H. S.* 1899, p. 141, pl. 6 (attr. to Amasis).
A. Theseus and Minotaur.
B. Dionysos, maenad and four silens.

21. London. Brit. Mus. B. 151. Amphora. From Ialysos : h. 0 43.
Cat. ii, p. 107.
Karo, *J. H. S.* 1899, p. 139, no. 10 (attr. to Amasis).
A. Warrior's departure.
B. Horseman (Troilos ?) and male figures.

22. London. Brit. Mus. B. 197. Amphora. From Kameiros : h. 0.71.
Cat. ii, p. 131, pls. 5-6.
Adamek, pp. 41 ff. (attr. to Amasis).
Karo, *J. H. S.* 1899, p. 138 (disagrees with attribution).
A. Nuptials of Zeus and Hera : Zeus, Hera, Apollo, Dionysos, Aphrodite, Poseidon, Artemis and Hermes.
B. Combat of Herakles and Kyknos with Zeus, Athena and Ares.

23. MUNICH 1383 (75). Amphora.
Cat. (Jahn), p. 20. Furtwängler, *Münch. Führer,* p. 28.
Adamek, pp. 23-44 (attr. to Amasis).
Karo, *J. H. S.* 1899, p. 138, no. 6.
Hackl, p. 23, no. 75.

A. Woman, two warriors and two youths.
B. Dionysos and three youths.
Graffito on foot : ⅄.

24. MUNICH 1379 (81). Amphora.
Cat. (Jahn), p. 22.
Gerhard, *Aus. Vas.* pl. 121,2 = Reinach ii, p. 65,2.
Heydemann, *Ann. d. Inst.* 1880, p. 89, no. 18.
Adamek, p. 42 (attr. to Amasis).
Karo, *J. H. S.* 1899, p. 138 (disagrees with attribution).

A. Herakles and Kyknos. Senseless inscriptions.
B. Herakles and Geryon.

25. ORVIETO. FAINA COLL. 118. Amphora. From Orvieto.
Cat., p. 73.
Karo, *J. H. S.* 1899, p. 139, no. 11. (Karo gives the number as 40 but the Cardella no. is 118.)

A. Hermes, Athena, Herakles and Dionysos and a male figure.
B. Persian Artemis holding a lion and a doe with two youths on each side.

26. PARIS. LOUVRE F 25. Amphora. From Vulci : h. 0.18.
Cat. iii, p. 722 : *Album* ii, p. 90, pl. 65.
Cat. Durand no. 262.
Karo, *J. H. S.* 1899, p. 138, no. 8 (attr. to Amasis).

A. Warrior and dog (Herakles and Kerberos ?), Poseidon and female figure.
B. Dionysos, Hermes, and youth.

27. LOUVRE F. 26. Amphora. From Italy : h. 0.30.
Cat. iii, p. 722 : *Album* ii, p. 90, pl. 65 (B).

Fossey, *Rev. Arch.* 1891 (ii), p. 369, fig. 3 (A) (attr. to Amasis).
Karo, *J. H. S.*, p. 138, no. 7 (attr. to Amasis).
Adamek, p. 22 (attr. to Amasis).

A. Youthful hunter with hare and three men.
B. Youth with four wings and three men.
Graffito on foot : HD

28. Paris. Louvre F 28. Olpe. From Etruria : h. 0.245.
Cat. iii, p. 724 : *Album* ii, p. 90, pl. 66.
Karo, *J. H. S.* 1899, p. 139 no. 15 (attr. to Amasis).
Man adjusting greave, woman and five male figures.

29. Paris. Louvre F 36. Amphora. From Italy : h. 0.385.
Cat. iii, p. 729 : *Album* ii, p. 92, pl. 66.
Heydemann, *Paris. Ant.*, p. 49, no. 29.
Karo, *J. H. S.* 1899, p. 139, no. 9 (attr. to Amasis).

A. Herakles attacking warrior between woman and warrior.
B. Dionysos between two dancing couples.

30. Rome. Vatican. Oinochoe. From Vulci : h. 0.26.
Mus. Greg. ii, pl. 2, 3 (8,3).
Dümmler, *Röm. Mitt.* 1887, p. 190 (attr. to Amasis).
Adamek, p. 44 (same attribution).
Karo, *J. H. S.* 1899, p. 138 (disagrees with attribution).
Dionysos, maenads and silen.

31. Wurzburg 331. Amphora. From Vulci (probably) : h. 0.35.
Cat. iii, p. 78.
Karo, *J. H. S.* 1899, pp. 136 ff., pl. 5 (attr. to Amasis).
Per. et Chip. x, p. 190, figs. 121-122.
Buschor, p. 135, fig. 96 (A).
Around neck, Bacchic Thiasos.

A. Silens in vineyard.
B. Dionysos and silens.

Brunn, *K. G.* ii, p. 657.
Klein, p. 57.
Nicole, *Corpus* 13.
Morin-Jean, *Dessin des animaux*, pp. 171-2, figs. 195-6.
Id. *Rev. Arch.* 1915, pp. 4-12.
Per. et Chip. x, pp. 235 ff.

Only four signatures of the potter Anakles are known. As he sign one of the vases in conjunction with Nikosthenes his activity can be dated with fair accuracy. He is one of the minor members of the Miniaturist group.

1*. Berlin 1766. Kylix [1] : h. 0.095 ; d. 0.15.

Cat., p. 292.
A. Z. 1879, p. 182.
Klein, no. 4.
Nicole, no. 3.
C. I. C. 8140 (name restored as Archikles).

A. Stag grazing.
B. Ithyphallic silen.

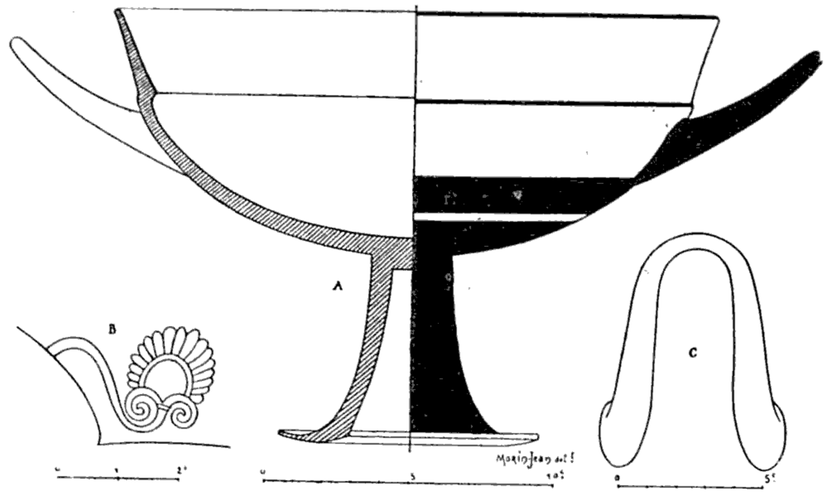
The inscriptions are doubtful. Traces of ἐποίησεν are to be observed and the name is in all probability Anakles.

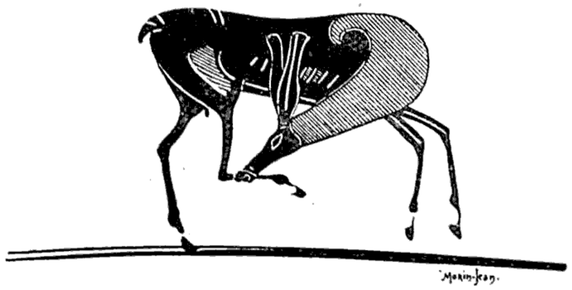
1. Through the courtesy of Dr. Zahn I am enabled to give an old photograph of the vase which has now disappeared from the museum, having been stolen during the war.

1**bis*. Berlin 1801.
V. Nikosthenes 4*.

2*. Leipzig. Archaeologisches Institut. Kylix, frag.
From Caere.
Small fragment of rim and handle.
ΑΝΑΚΙ ΑΝΑΙ : Μ

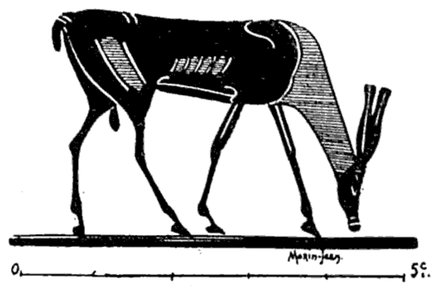
3*. Paris. Coll. Morin. Kylix. From Chiusi.
Morin-Jean, *Dessin des animaux*, fig. 195. Id. *Rev. Arch.* 1915, pp. 4-12, figs. 1-5.
Bull. d. Inst. 1835, p. 126 : 1879, p. 4 (Furtwängler).
Per. et Chip. x, p. 235, fig. 152.
Brunn, *K. G.* ii, p. 657.
Klein, no. 2.
Nicole, no. 2. *C. I. G.* 8130.
R. Rochette, *Lettre à M. Schorn*, sec. ed., p. 32.
De Witte, *Rev. de Phil.* ii, p. 392.
Panofka, *Sitzungsber. Berl. Akad.* 1848, p. 148.
Deer.
ΑΝΑΚΙΕΣ ΕΓΟΙΕΣΕΝ·



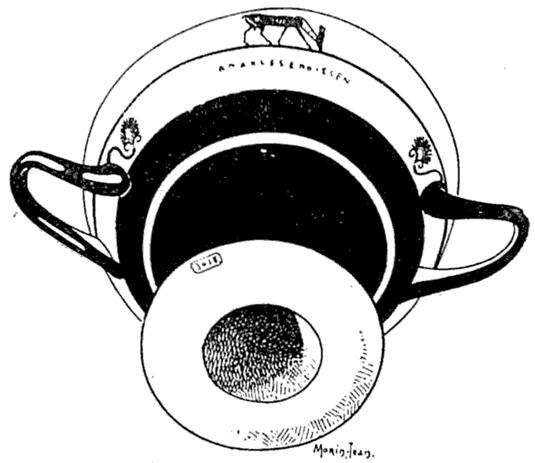


ANAKLESEPOIESEN

0 5c



0 5c.



ANDOKIDES

For the literature on Andokides, v. Hoppin, *Handbook R. F. Vases* i, p. 31. Only one vase of the b. f. technique is preserved with his signature, all the others being r. f. or mixed technique.

1*. Castle Ashby (Coll. of the Marquess of Northampton).

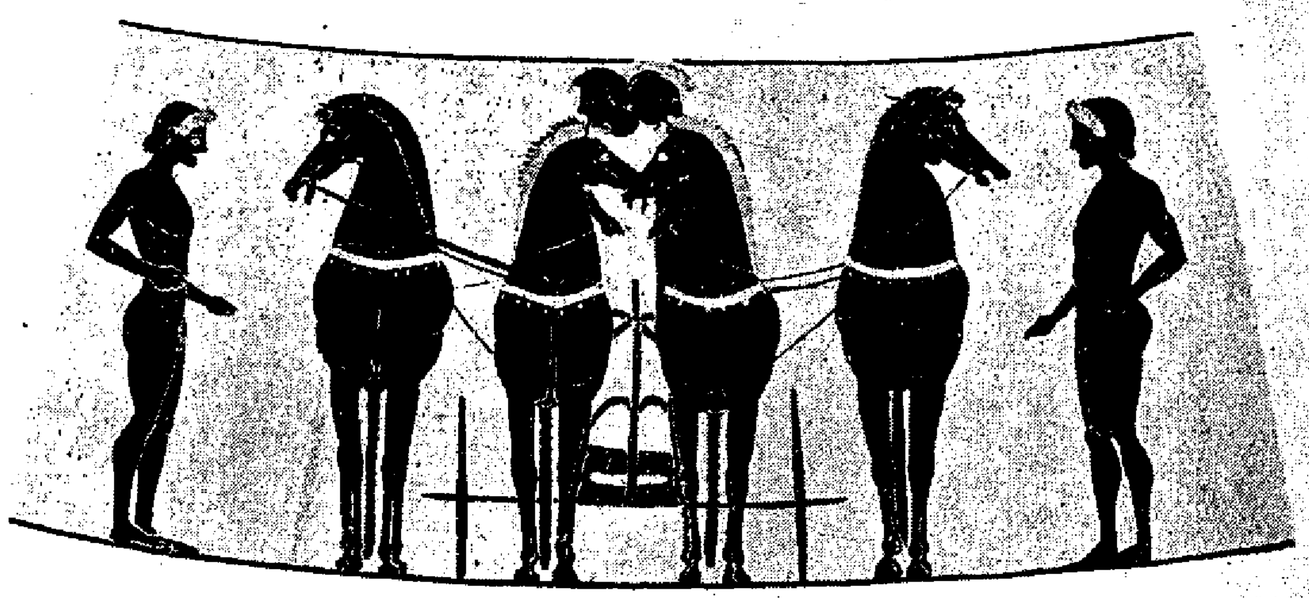
Amphora. From Vulci : h. 0.395.

Burlington Cat. 1888, p. 47, no. 108, pl. 18.
Cat. étr. 24 : *Res. Etr.* no. 15 : *Mus. étr.* 24. *C. I. G.* 8133.
Dubois, *Notice* no. 22. Gerhard, *Rapp. Volc.* 700.
De Witte, *Rev. Phil.* ii, p. 393. Brunn, *K. G.* ii, p. 658, no. 1.
Stuart, *Archaeologia* 1831, p. 135. Klein, p. 189, no. 1.
Norton, *A. J. A.* 1896, p. 4. Nicole, *Corpus* 58, no. 1.
Furtwängler, *A. Z.* 1881, p. 301. Langlotz, p. 25.

Decoration on neck only.

A. Dionysos and two silens.
B. Quadriga full front, with warrior and charioteer ; nude youth on each side.

Signature on rim : ΑΝΔΟΚΙΔΕΣ ΕΓΟΙΕ.



ΑΝΑΟΚΙΔΕΣ ΕΡΟΙΕ

1*. TARANTO. Kylix, frag. From Taranto.
Mariani, *Not. d. Scav.* 1897, p. 231, figs. 5 and 6 b.
Dugas, *Rev. de l'art. anc. et mod.* 1912, p. 70.
Nicole, *Corpus* 14.
Figure under each handle; on ext. chariot frieze.
Signature painted on foot : ΑΝΤΙΔΟΡΟΣ ΕΓΟΕ.

b

2*. TARANTO. Kylix, frag. From Taranto.
Mariani, *Not. d. Scav.* 1897, p. 232, figs. 6 a, 7-8.
Dugas, *Rev. de l'art anc. et mod.* 1912, p. 70.
Nicole, *Corpus* 14.

A. Calydonian boar hunt.
B. Pygmies and cranes.
Signature painted on foot : ΑΝΤΙΔΟΡΟΣ ΕΓΟΕ.

a

1*. London. Brit. Mus. 1919.1–20.2. Kylix. From Italy Formerly in Van Branteghem Coll. : h. 0.11 ; d. 0.155.
Van Branteghem, *Sale Cat.*, no. 12.
Nicole, *Corpus* 15.
No decoration except signature between palmettes on both sides : ΑΡΧΕΝΕΙΔΕΣ ΜΕ·

Brunn, *K. G.* ii, p. 659.
Klein, p. 76.
Nicole, *Corpus* 16.

Archikles, a member of the Miniaturist group is best known to us by his wonderful little cup in Munich which he signed together with his fellow Glaukytes. Four vases with his signature are preserved.

1*. London. Brit. Mus. B. 398. Formerly Durand Coll. 999.
Kylix. From Vulci : h. 0.14 ; d. 0.203.
Cat. ii, p. 216.
De Witte, *Rev. Phil.* ii, p. 394. Gerhard, *Rapp. Volc.* 694*.
Brunn, no. 3. *C. I. G.* 8138.
Klein, no. 2. Nicole, no. 2. Krestchmer, p. 122.
Signature only on both sides : ΑΡ+ΕΚΛΕΣ : ΜΕΓΟΙ[ΕΣΕ]Ν.
ΑΡ[+]ΕΚ[Λ]ΕΣ.

2*. London, Brit. Mus. B. 418. Kylix. From Vulci ; h. 0.135 ; d. 0.222.
Cat. ii, p. 222. Panofka, *Mus. Blacas*, p. 48, pl. 16, 2.
C. I. G. 8137.
De Witte, *Rev. Phil.* ii, p. 394. Gerhard, *Rapp. Volc.* 694*.
Brunn, no. 2.
Klein, no. 1. Nicole, no. 1.

I Young rider.

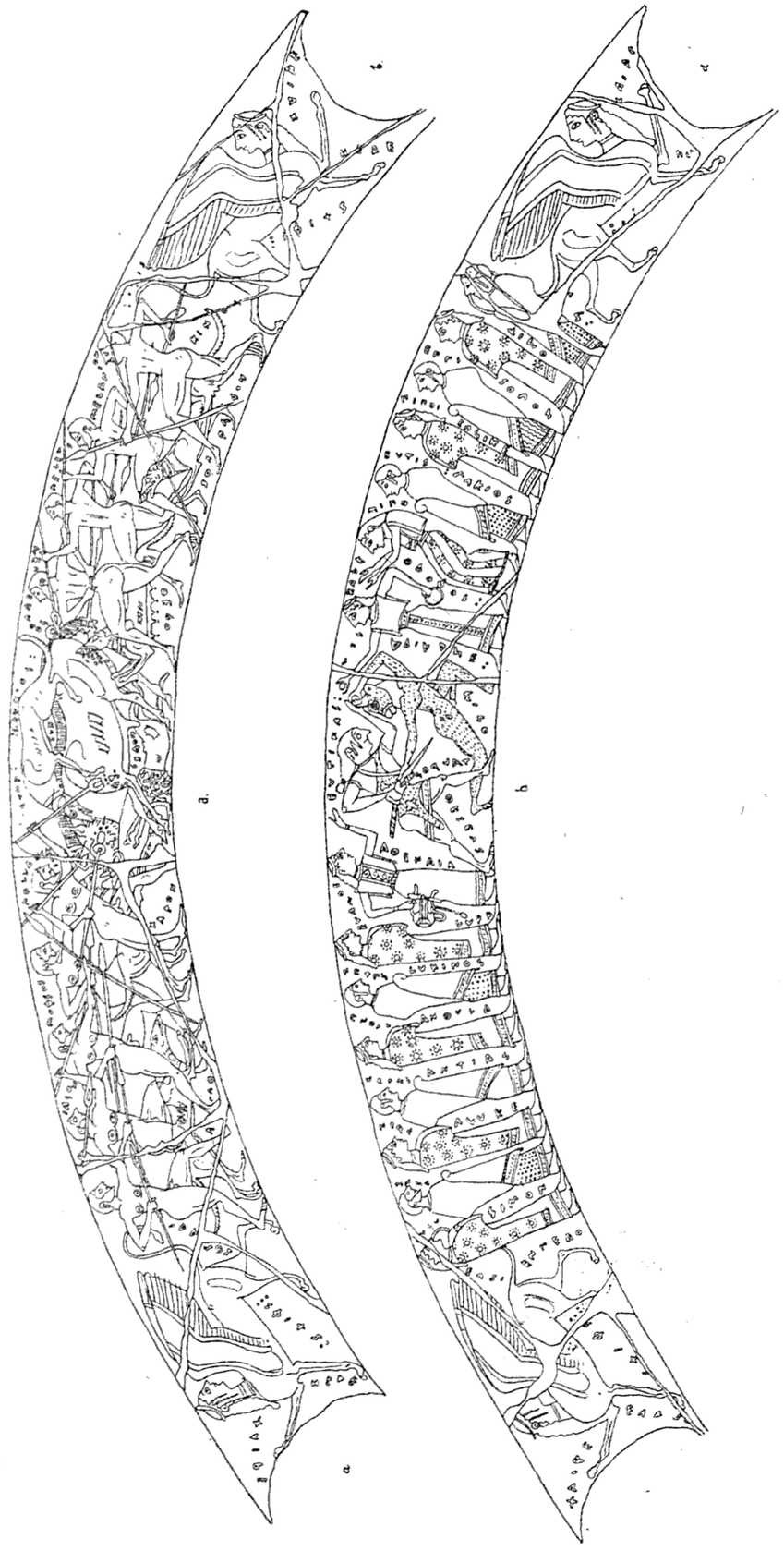
Signature only on each side : APϴKLES EΠOIESEN.
APϴIKLES EPO[I]ESEN.

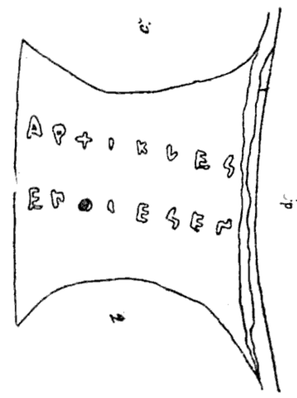
3*. MUNICH 2243, (333). Kylix. From Vulci.
Cat. (Jahn), p. 99. *Cat. étr.* 114 note. *Res. étr.*, p. 18,1.
Mon. d. Inst. IV, pl. 59 = Reinach i, p. 137.
Braun, *Ann. d. Inst.* 1848, pp. 349 ff.
Bull. d. Inst. 1830, p. 4 ; 1848, p. 58.
Ducati, p. 245, figs. 196-197.
W. V. 1889, pl. 2, 2 a-d. Jahn, *Arch. Beitrage*, p. 262.
C. I. G. 8139. Klein, p. 77, no. 4. Nicole, no. 3 : 25 no. 1.
Brunn, *K. G.* ii, pp. 659, 691.
Kretschmer, p. 163. Wernicke, p. 13, no. 3.

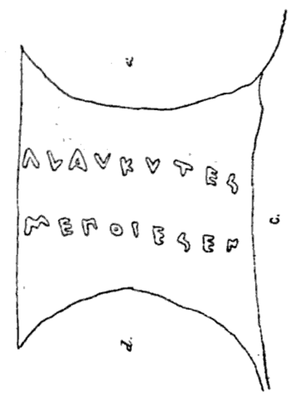
A. Theseus and the Minotaur ; on either side two Sphinxes.
B. Calydonian boar hunt.
Signature under each handle : ΑΡ+ΙΚΙΕΣ ΕΓΟΙΕΣΕΝ.
ΛΙΑΥΚΥΤΕΣ ΜΕΓΟΙΕΣΕΝ.

A. ΘΕΣΕΥΣ (r.) ΜΙΝΟΤΑΥΡΟΣ (r.) ΕΥΤΙΙΑΣ : ΜΕΣ···ΚΑΙΕ ΑΘΕΝΑΙΑ ΙΥΡΑ ΕΥΑΝΘΕ ΑΡΙΑΔΝΕ (r.) ΘΡΟΦΟΣ (r.) ΙΥΚΙΝΟΣ ΑΝΘΥΙΑ ΑΝΤΙΑΣ ΛΙΥΚΕ ΣΙΜΟΝ ΕΝΓΕΔΟ ΙΥΚΙΟΣ ΕΥΤΙΙ· ΣΟΥΟΝ ΕΥΝΙΚΕ ΤΙΜΟ ΣΦΙ+Σ +ΑΙΡΕ ΕΥΤΥ· ΣΦΙ+Σ +ΑΙΡΕ ΝΥ.

B. ΗΥΣ ΙΕΥΚΙΟΖ ΓΟΔΕΣ (r.) ΚΑΣΤΟΡ ΓΟΥΥΔΕΥΚΕΣ ΜΟΦΣΟΣ ΙΑΣΟΝ ΥΔΑΣΟΣ +ΑΡΟΝ ΛΟΡΥΟΣ ΜΕΙΕΑΛ-ΡΟΣ (r.) ΓΕΙΕΥΣ ΜΕΙΑΝΙΟΝ [ΙΥ]ΚΙΝΟΣ ΘΕΡΟ (r.) ΓΟΔΑΡΛΟΣ (r.).
ΣΦΙ+Σ ΗΕΔΕ Χ ΑΙΡΕ (twice).


a
b


c
d


c
d

4*. Rome. Castellani Coll. 77. Kylix. From Caere; h. 0.11; d. 0.156.
Schneider, *Röm. Mitt.* 1889, p. 161, with fig.
Klein, no. 3.
Kretschmer, p. 124.
Nicole, no. 5.
Klein and Nicole assert that the vase has disappeared; Schneider however saw it in the Castellani Collection.

A. Grazing stag : A[P+I]KIES : ΓCIESN.
B. Grazing doe : A[P+I]KIES : ΓCIESN.

CHARINOS

Of the potter Charinos we have five signatures. Three of them are to be found on plastic jugs in the form of a woman's head, a fourth (only in fragments) on a plastic jug probably in the form of a negro's head and a fifth on a white ground jug with black figure decoration. This last which is of indifferent technique places him in the black figure period. On the other hand the palmettes on the jug in Berlin are red figured. He may safely be reckoned therefore as one of the transitional masters in the second half of the sixth century.

No vase has yet appeared which will give him his definite place among the Attic potters. He may therefore be classed provisionally with the black figure masters since all vases of a plastic nature and lacking further decoration were omitted from the Attic Red figured Handbook.

1*. BERLIN 2190. Plastic Jug in form of a woman's head. From Vulci : h. 0.27.

Cat., p. 511. Klein, p. 215, no. 3. Kretschmer, p. 227. Helbig, *Bull. d. Inst.* 1883, pp. 164 ff. Reisch, *Röm. Mitt.* 1890, pp. 316-317. Nicole, *Corpus* 123, no. 2. Buschor, *Muench. Jahrb.* 1919, p. 12.

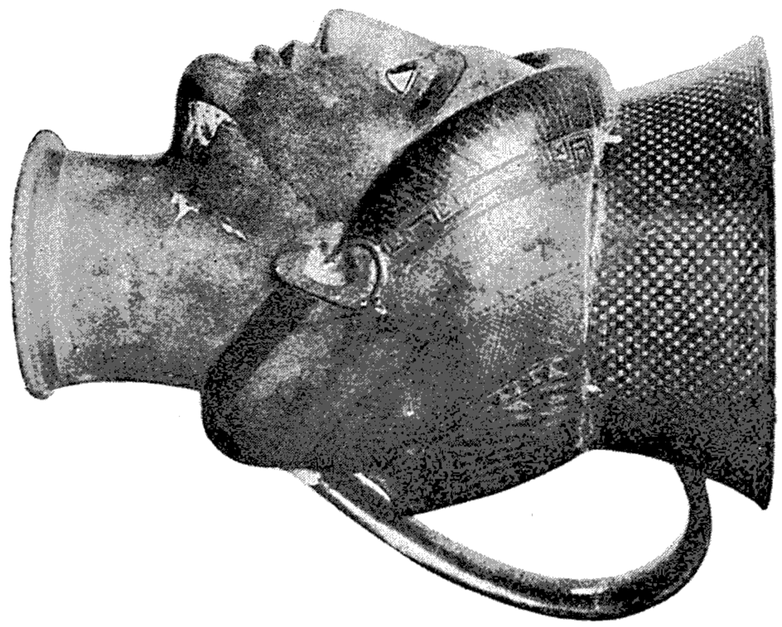
The vase was found in the same grave with its companion piece, Petrograd 686 (4*).

Signature incised on handle : +ΑΡΙΧΟΣ ΕΠΟΙΣΕΝ.

2*. CORNETO. Plastic Jug in form of a woman's head. From Corneto.

Reisch, *Röm. Mitt.* 1890, pp. 313 ff., pl. 11.
Per. et Chip. x, p. 749. *Bull. d. Inst.* 1879, p. 88.
Klein, p. 215, no. 2.
Nicole, *Corpus* 123, no. 1.

The head is polychrome and of the finest technique, on the saccos is a b. f. animal frieze. The signature is incised on the handle : +ΑΡΙΛΟΣ ΕΠΟΙΕΣΕ·



3*. London. Brit. Mus. B 631. Oinochoe, trefoil lip, white ground, formerly in Braun Coll. h. o 291.

Cat. ii, p. 288.

Sale Cat. Braun Coll. (Christie's 21 Feb. 1850) lot 59. Wernicke, p. 16 ; id. *A. Z.* 1885, p. 252. Nicole, *Corpus* 123, no. 4.

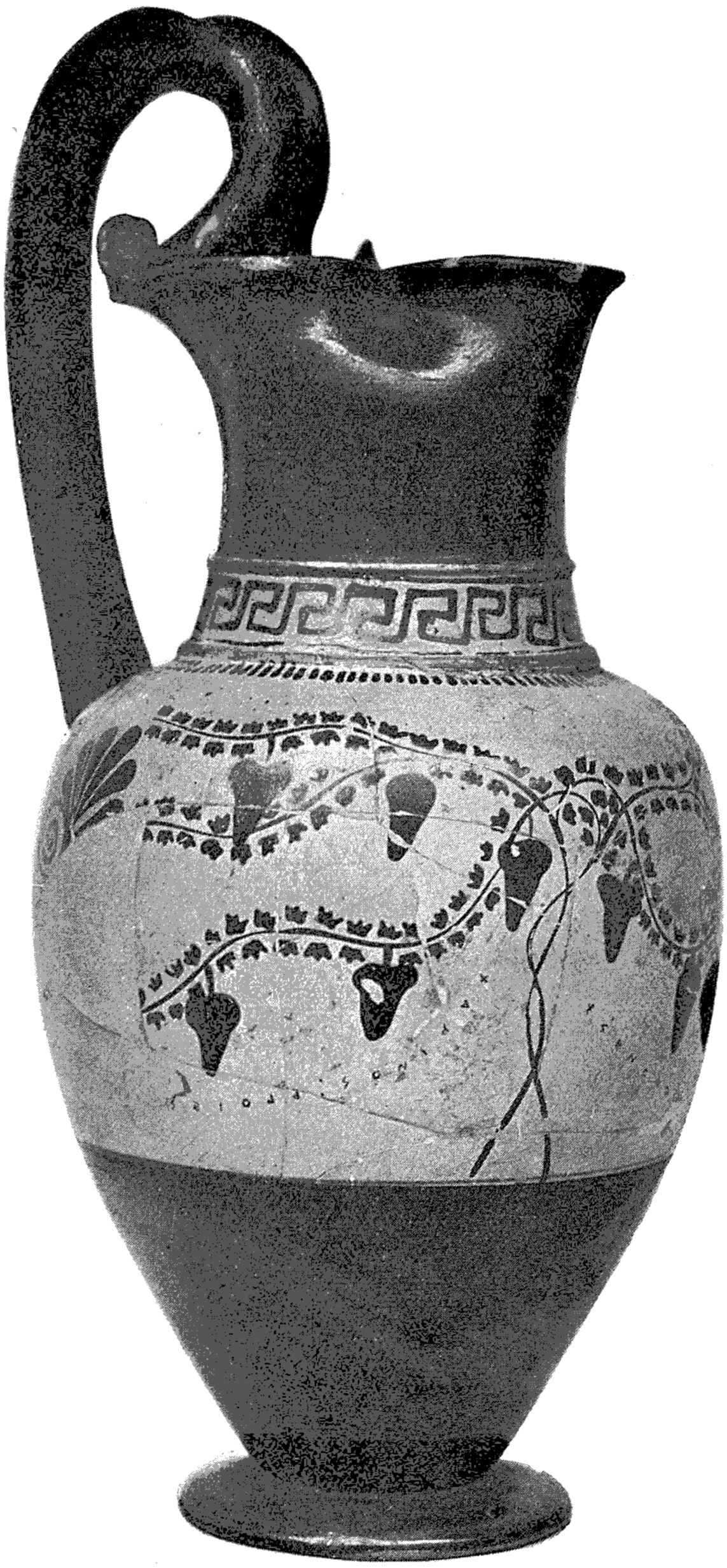
Reisch, *Röm. Mitt.* 1890, p. 318.

Klein, p. 215, no. 1 : id. *L. I.*, p. 39.

On body vine branches with clustres of grapes. Signature incised and inverted : ΧΑΡΙΝΟΣ : ΕΠΟΙΕΣ[ΕΝ].

ΧΣΕΝΟΔΟ[Κ]Κ Ι ΓΑΙΣ ΚΑΛΕ.

Klein reads as above and prefers to consider the other inscription as reading = Ξενοδόκη καλὴ ἡ παῖς καλή. not as Walters, Wernicke and Reisch read = Ξενοδόκη μοι δοκεῖ παῖς καλή.



4*. PETROGRAD. 686. Plastic Jug in form of a woman's head. From Vulci.

Cat. (W.), p. 85, fig. 12. Klein, p. 215, no. 4.

Furtwängler, *Berlin Cat.*, p. 512. Nicole, *Corpus* 123, no. 3.

Reisch, *Röm. Mitt.* 1890, p. 314.

Buschor, *Muench. Jahrb.* 1919, p. 12.

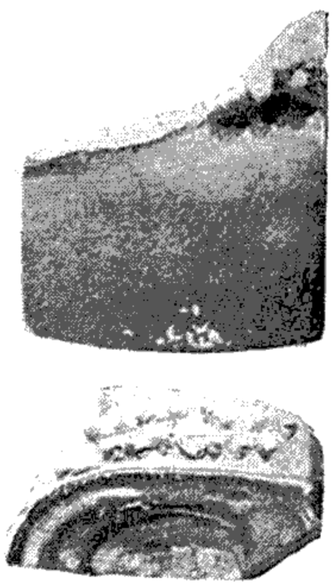
The vase is a companion piece to Berlin 2190 (1) and was found in the same grave. The signature is incised on the handle (given in *Berlin Cat.*, p. 512) : ΧΑΡΙΝΟΣ ΕΠΟΙΕΣΕ.

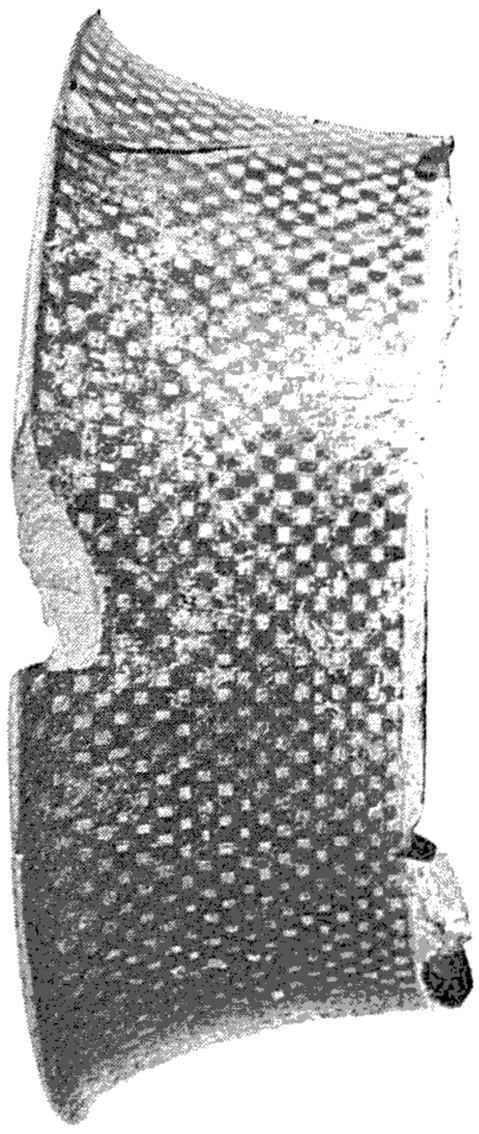
5*. Rome. Villa Giulia Plastic jug in form of a negro's ? head. From Vignanello.

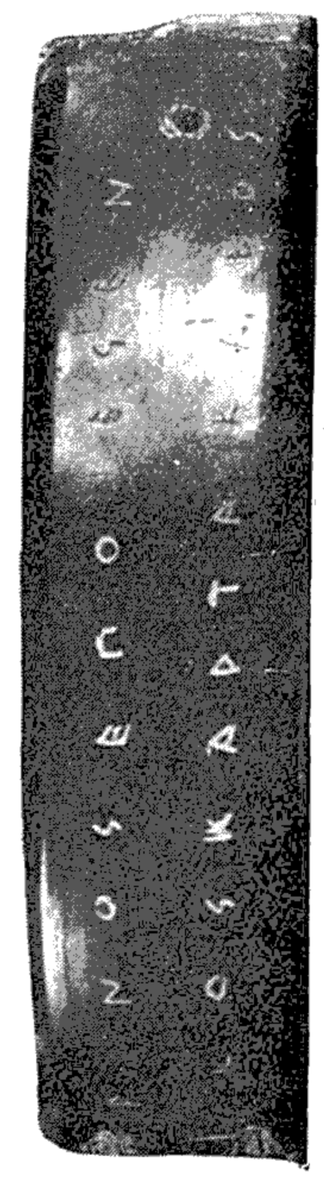
Giglioli, *Not. d. Scavi*, 1916, pp. 53 ff.

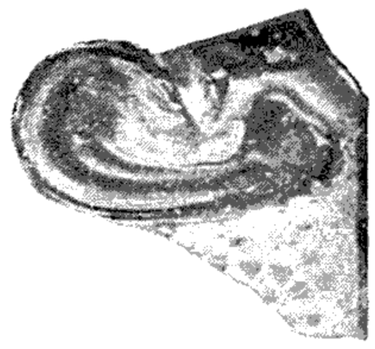
Only a few fragments are preserved. On the handle the signature incised : [+A]PIИOS EΓOIESEN and IKOS KAPTA KAIOS.

The kalos name is doubtful ; it may be either Elpinikos or Euthydikos.









1*. ATHENS CC 848 (4300) (2414). Pinax, frag. From Athens.
Cat. (C.C.), p. 213.
Pollak, *Arch. Epigr. Mitt. a. Oester.* 1895, p. 19, no. 16.
Wolters, *Ephem. Arch.* 1888, p. 185, no. 4.
Nicole, *Corpus*, 17, no. 3.
Per. et Chip. x, p. 199.
Head of woman, neck of horse and flying bird.
ΑΡΙΤΑ···

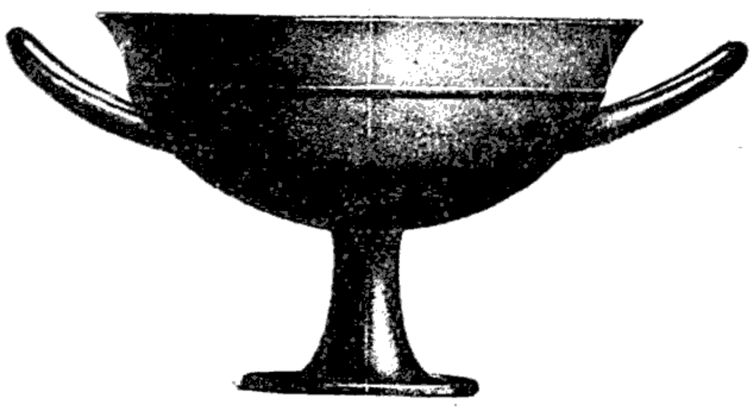
2*. Rome. Torlonia Coll. Kylix. From Caere.

Bull. d. Inst. 1868, p. 77 (Helbig). *C. I. G.* 8316. *W. V.* 1889, pl. 6,3. Klein, p. 51, no. 2 (inscription wrong).

Visconti, *Mon. d. Caere,* pl. 9. D (*Atti del Accad. Pontif. Rom.* vii). *A. Z.* 1885, p. 252. Brunn, *K. G.* ii, p. 666. Nicole, *Corpus* 17, no. 1.

I. Herakles and the Nemean Lion.

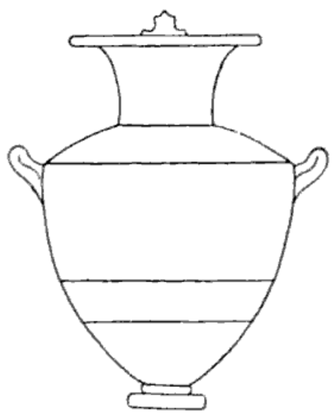
Signature only on both sides : +ΑΡΙΤΑΙΟΣ ΕΓΟΙΕΣΕΝ ΜΕ.
+ΑΡΙΤΑΙΟΣ : ΕΓΟΙΕΣΕΝΕ ΜΕ : ΕΥ.



3*. ? Hydria. Formerly in Depoletti's Coll.
W. V. 1889, pl. 6, 2 a-c (from drawing in Berlin Apparatus).
R. Rochette, *Journal des Savants*, 1843, p. 284 : id. *Lettre à M. Schorn*, p. 38.
Minervini, *Bull. Nap.* iii, p. 72, *C. I. G.* 8317.
Brunn, *K. G.* ii, p. 666. Klein, p. 51, no. 1. Kretschmer, p. 153.
Nicole, *Corpus* 17, no. 2.
On shoulder : Two lions about to devour a deer.
Main picture : Amazons on horsebach.
Signature incised on foot : ΚΑΡΙΘΑΙΟΣ ΕΓΟΙΕΣΕΝ.

ATTRIBUTED VASE

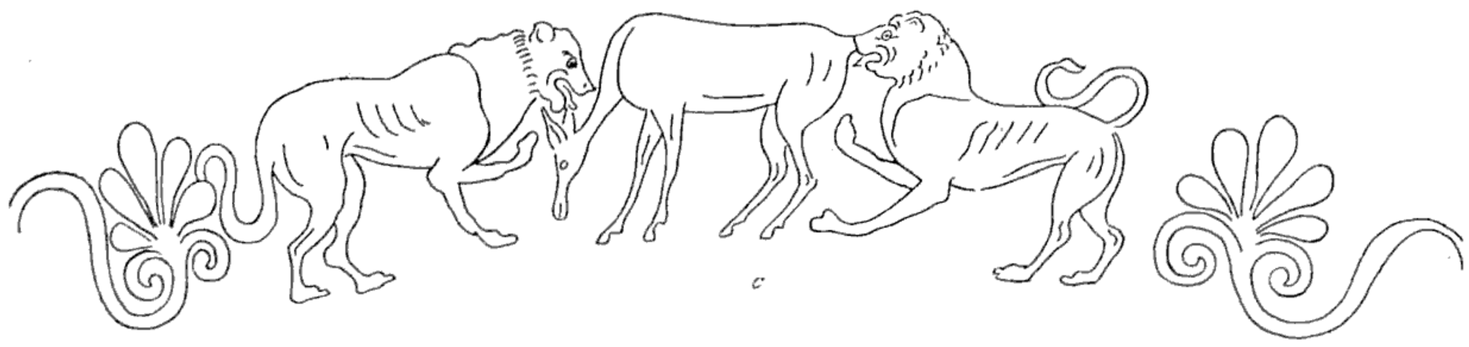
4. ? Formerly in Forman Coll. Hydria : h. 0.45.
Forman, *Sale Cat.*, p. 47, no. 285 and plate.
Rogers, *Sale Cat.*, no. 363.
Pfuhl, *Arch. Anz.* 1917, p. 38, no. 1 (attr. to Charitaios).
Shoulder. Three youths on horseback.
Main picture. Horses and grooms at a watering trough ; above each groom : ΚΑΛΟΣ.
Below, animal frieze : deer and two lions.



a

ΚΑΡΙΘΑΙΟΣ ΕΓΟΙΕΣΕΝ

b



c

d

1*. Rome. Vatican 229. Kylix [1].
P. J. Meier, *A. Z.* 1884, p. 239.
Klein, pp. 79, 216.
Kretschmer, p. 132.
Nicole, *Corpus* 18.
Signature only on both sides : +IPON EΓOIESEN.

1. I have been unable to secure any photograph of this vase.

EPITIMOS

1*. Cagliari. Vivanet Coll. Kylix. From Vulci.

Dubois, *Notice*, p. 203. *Mus. étr.* 2307. *C. I. G.* 8181.
Campanari, *Att. del Pontif. Accad. Rom.* vii, p. 90 (inscription wrongly read as : Ἐπίθυμος.)
Brunn, *K. G.* ii, p. 674.
Klein, p. 84.
Nicole, *Corpus* 19.

Both Klein and Nicole list the vase as disappeared ; Dr. Zahn however saw it in the possession of the engineer Vivanet in Cagliari in Sardinia some years ago and has kindly given me the photograph.

I. Archer on horseback and warrior mounting horse.

Ext. On each side, bearded outline head ; below two lions with the signature between : ΕΠΙΤΙΜΟΣ ΕΠΟΙΕΣΕΝ.

Only two signatures of Ergoteles are known to us. He signs himself the son of Nearchos, alone in the case of the kylix in Berlin and together with his brother Tleson [1] on the kylix in Florence (v. Tleson 17* *bis*).

1*. BERLIN 1758. Kylix. From Etruria : h. 0.135 ; d. 0.215.

Cat., p. 290. *C. I. G.* 8183.

Brunn, *K. G.* ii, p. 675.

Klein, p. 73. Nicole, *Corpus* 20, no. 1.

Gerhard, *Neuerworbene Denkmäler* iii, no. 1779.

Signature only on each side.

ΕΡΛΟΤΕΙΕΣ ΕΓΟΙΕΣΕΝ ΗΟ ΝΕΑΡΧΟ.

2*. v. Tleson 17* *bis*.

1. It must be remarked that the Florence kylix is very much repaired and the signatures badly mixed. It is quite possible the two signatures come from different vases.

ERGOTIMOS

The potter Ergotimos' chief claim to distinction is that he signed the François Vase as potter in conjunction with the painter Klitias. Only one signature of himself alone exists, that on the kylix in Berlin. He belongs to the early part of the black figured period.

1*. BERLIN. Inv. 3151. Kylix without foot. From Aegina. Formerly in Fontana Coll.

Furtwängler, *Arch. Anz.* 1889, p. 91, no. 1. Klein, p. 37.
W. V. 1888, pl. 4, 2 a-d.
Gerhard, *Aus. Vas.*, pl. 238 = Reinach ii, p. 120.
Ducati, p. 229, fig. 185.
Hoernes, *Arch. Epigr. Mitt. a. Oester.*, p. 24, no. 1.
Dumont et Chaplain ii, p. 11, no. 3.
Kretschmer, p. 139. Nicole, *Corpus*, 21, no. 5.

I. Herakles and the Nemean Lion. HEPAKLES.

A. Silen and two komasts. CEPYTAI SILENOS OPEIOS.
ERAOTIMOS : EPOIESEN XARIDEMOS E·PEDOKRATES

B. Three komasts. NEKAYIOS.

1* *bis*. DELPHI. Kylix frag. From Delphi.

Acad. d. Inscr. et Belles Lettres, 1922, p. 431.
Fragment of drapery. TIMOS EI

1* *ter*. V. Klitias 1*.

2*. V. Klitias 2*. *f*

2* *bis*. V. Klitias 3*.

3*. CAMBRIDGE. Kylix, frags. From Naukratis.

B. S. A. v (1898-99) p. 55, no. 50, a-b, pl. 4.
Nicole, *Corpus* 21, nos. 6-7.
Two fragments from the exterior of a Kylix ; on b part of the tongue pattern around the central medallion is preserved. Inscriptions on exterior ·RAOTI· ERA·

ΗΡΑΚΛΕΣ

ΘΕΥΤΑΣ
ΑΘΑΝΑ

ΘΕΥΤΑΣ
ΑΘΑΝΑ

ATTRIBUTED VASES

4. BERLIN. Kylix. From Gordion : h. 0.077 ; d. 0.143.
   G. and A. Koerte, *Gordion* (*Ergänzungsheft Jhb.* 1890), p. 142, pl. 8.
   Nicole, *Corpus* 21.
   I. Young rider ; below a hare.

5. BERLIN 1672. Kylix with knobbed handles. From Kameiros. h. 0.15 ; d. 0.24.
   Cat., p. 216 (called Chalcidian.)
   Luce, *A. J. A.* 1913, p. 10 (attr. to same hand as 6 and 7).
   Buschor, p. 129 (same attribution).

   A. Warriors fighting.

   B. The same.

6. BOSTON 99.518. Kylix with knobbed handles : h. 0.15 ; d. 0.21. *Ann. Rep. Mus. F. A.* 1899, pp. 59-61.
   Luce, *A. J. A.* 1913, pp. 1-5, figs. 1-2 (attr. to same hand as 5 and 7).
   Buschor, p. 129 (attr. to Ergotimos).

   A. Circe and companions of Odysseus.

   B. Odysseus, Athena and Polyphemos.

7. MUNICH 2016 (Jahn 335) Kylix with knobbed handles.
   Cat. p. 101. *Res. étr.* u. 20, 4.
   Luce, *A. J. A.* 1913, p. 12 (attr. to same hand as 5 and 6).
   Lau, *Griech. Vas.*, pl. 18, 1.

   A. Dionysos, silens and maenads.

   B. The same.

EUCHEIROS

Eucheiros, a potter of the Miniaturist group, is the son of Ergotimos of François Vase fame and signs himself with his patronymic. Four of his signatures are preserved to us.

1*. Berlin 1756. Kylix. From Vulci : h. 0.12 ; d. 0.18.
Cat., p. 289. *Bull. d. Inst.* 1846, p. 78.
Gerhard, *A. Z.* 1846, p. 232 : 1847, p. 156.
Letronne, *Rev. Arch.* 1846, p. 400. *C. I. G.* 8203.
Brunn, *K. G.* ii, p. 681.
Klein, p. 72, no. 3. Nicole, *Corpus* 22, no. 3.
Kretschmer, p. 140
The vase has been largely restored ; the picture on the reverse is missing.

A. Female outline head ; below : ΕΥ+ΕΡΣ ΕΠΟΙΟΕΣΕΝ (*sic* !).
ΗΟΡΛΟΤΙΜΟ ΗΥΙΗΣ.

2*. London. Brit. Mus. B 417 (701) (formerly in Millingen Coll.). Kylix : h. 0.12 ; d. 0.171.

Cat. ii, p. 221.

Micali, *Mon. Ined.*, pp. 248-49, pl. 42,2. Id., *Storia* ii, p. 292, note 123.

De Witte, *Rev. Phil.* ii, p. 416.

Gerhard, *A. Z.* 1847, p. 156. *C. I. G.* 8202.

Welcker, *Rhein. Mus.* 1848, pp. 293, 642.

Brunn, *K. G.* ii, p. 681. Klein, p. 72, no. 1.

Nicole, *Corpus* 22, no. 1. Kretschmer, p. 187.

I. Chimaera.

Ext. Signature only between palmettes :

EVϴEROS : EΓOIESEN.
HOPAOTIMO HYIHYS

3*. London. Brit. Mus. B 601. Kylix, frag. From Naukratis.

Cat. ii, p. 273.

Class. Rev. 1888, p. 233.

Nicole, *Corpus* 22, no. 3.

Fragment of exterior on which is : IIϴI EPI.

[Εὔχε]ιρος Ἐργ[οτίμου ἐποίησεν].

4*. Sarteano (near Chiusi). Lunghini Coll. ; Kylix, frag. From Chiusi.

Rossignol, *Des services que peut rendre l'archéologie aux études classiques*, p. 136.

Brunn, *K. G.* ii, p. 681.

Klein, p. 72, no. 3.

Nicole, *Corpus* 22, no. 4.

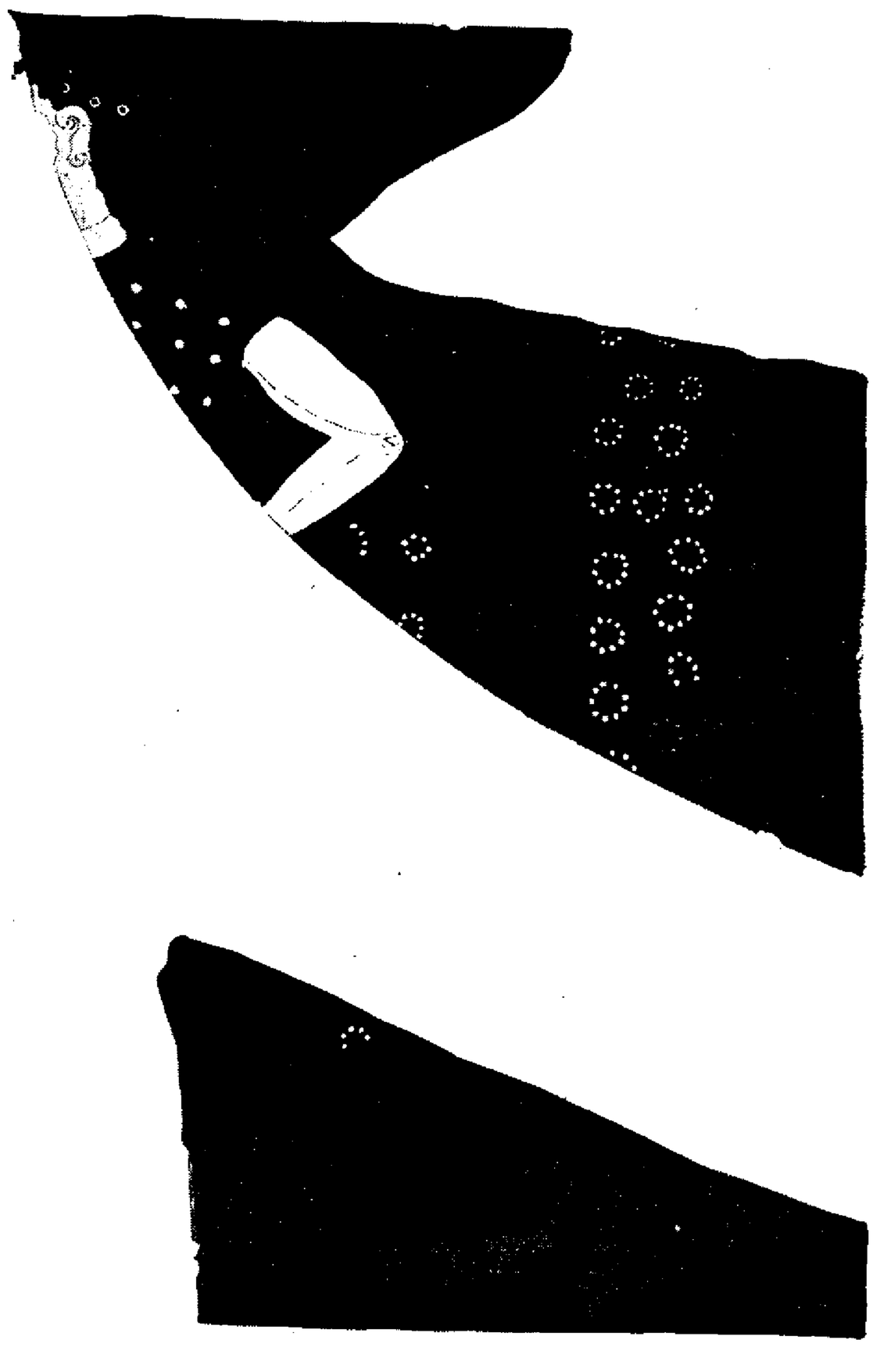
OTIMOH·
XAIPE KAI ΓIE·

1*. Eleusis. Pinax, frag. From Eleusis.

Philios, *Ephem. Arch.* 1885, p. 178 : 1888, p. 196, pl.12, 2 = Reinach i, p. 514,1.
Klein, p. 49. For same name with καλός v. *L. I.*, p. 41.
Karo, *J. H. S.* 1899, p. 158.
Reisch (Helbig-Reisch), *Führer* ii, p. 237.
Nicole, *Corpus* 23.

On edge : ΕVΦΙΙ⊬ΕΤΟ[Ϛ ΕΛΡΑΦϚΕΝ].

Man and woman standing. It is more probable that the ἔγραφσεν formula than that with ἐποίησεν was used.



Brunn, *K. G.* ii, pp. 689-691. Klein, pp. 38-42.
F. R. i, pp. 227-230 ; iii, pp. 65-72. Per. et Chip. x, pp. 191-199.
Nicole, *Corpus* 24.
Wien. Vorlegeblätter 1888 (for a complete series of all vases signed by him except the fragment no. 10).

As Euphronios ranks as the first master of the red figured style so does Exekias in the black figure. He is a master of great individuality and surpassing technical skill. Although he uses the ἐποίησεν formula almost invariably, in one case he uses the dual formula of potter and painter (no. 2*) and as no difference is to be observed between this vase and the others signed as potter, we may safely conclude that all the signed vases were the work of his own hand.

Nine vases bear his signature and his name occurs on a tenth fragment which most probably is to be restored with the verb.

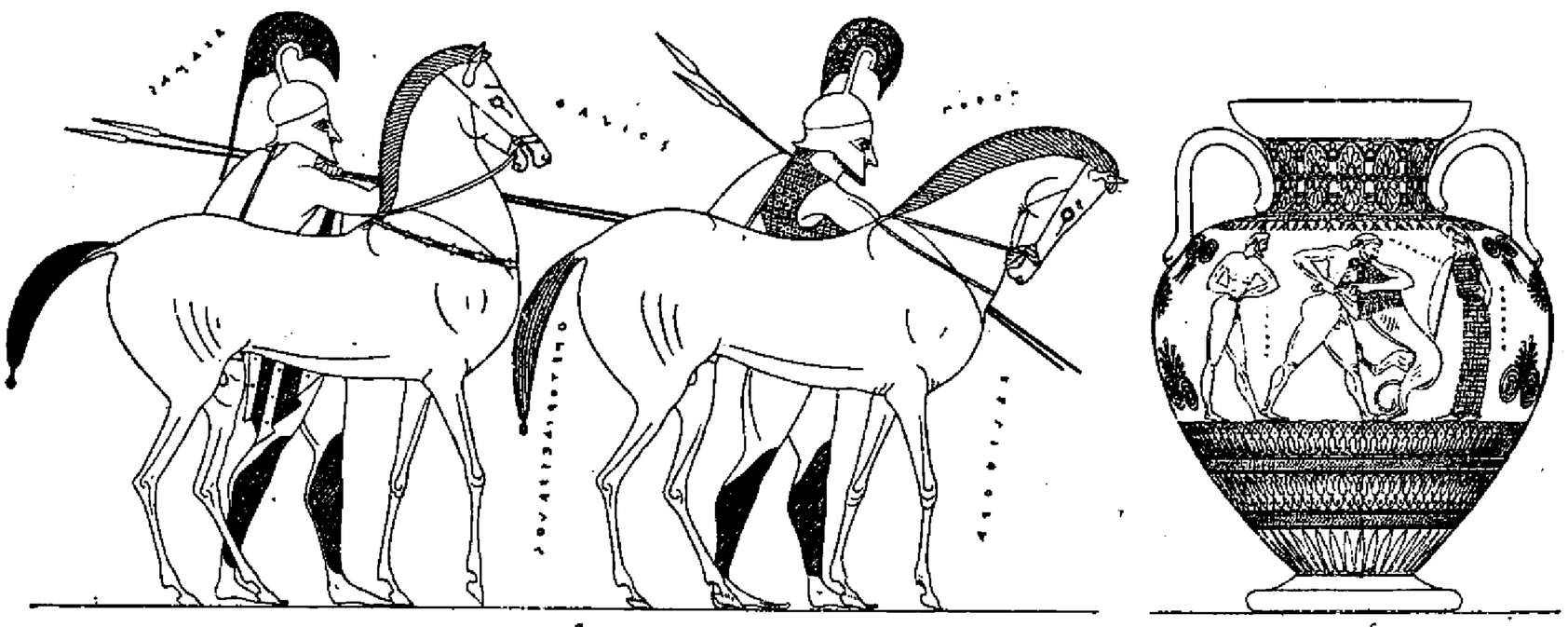
1*. ATHENS CC 692 (3737) (1104). Kylix. From Corinth : h. 0.145 ; d. 0.21.
Cat. (CC), p. 217. Benndorf, *G. S. V.*, pl. 30, 11.
Heydemann, *Griech. Vas.*, p. 10, pl. 10, 7, no. 5
Salinas, *Arch. Anz.* 1863, p. 120 ; 1864, p. 234.
Comparetti, *Mus. Ital.* i, p. 232. Klein, p. 41, no. 10.
W. V. 1888, pl. 7,3. Dumont et Chap. ii, p. 11, no. 4.
Krestchmer, p. 126. Arndt, *Studien*, p. 46.
Nicole, no. 7 .

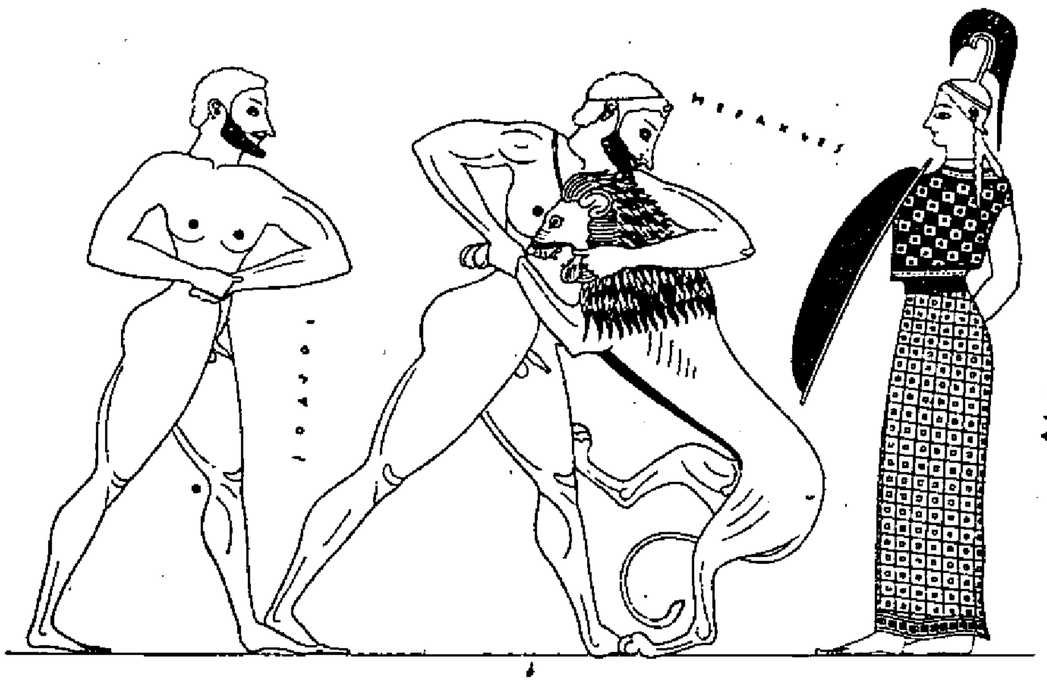
Signature only : EA+SEKIAS EΠOIESEN.
ENEOINOIOIEN.

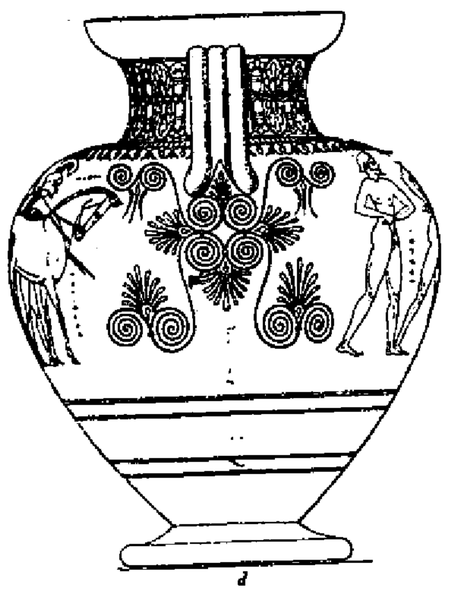
2*. Berlin 1720. Amphora. From Vulci : h. 0.405.
Cat., p. 265. Gerhard, *E. C. V.*, pl. 12, p. 15. *C. I. G.* 8154. Gerhard, *Ant. Bild.* no. 651 : *Rapp. Volc.* nos. 360, 722, 742d.
Panofka, *Ann. d. Inst.* 1835, p. 231 : id., *Eigennam.*, p. 63 ; id., *Vasenbildner*, pl. 2, 2-5.
W. V. 1888, pl. 6, 3 a-h. Klein, no. 3. Luckenbach, p. 544.
Brunn, no. 1. Wernicke, p. 26, no. 3.
Kretschmer, p. 130. Nicole, no. 1.

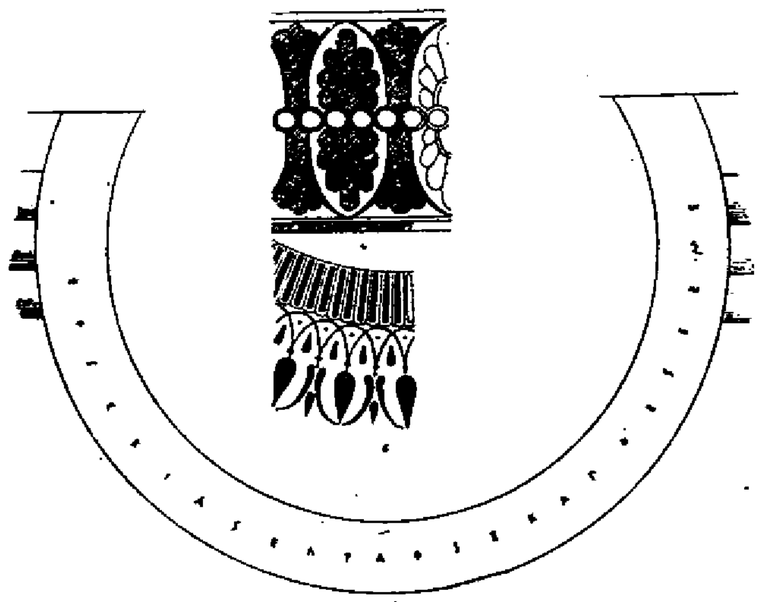
A. Herakles and Nemean Lion, Athena and Iolaos. HEPA-KLES AΘENAIA (r.) IOLAOS (r.)
B. Two warriors with horses. ··MOΦON AKAMAS (r.) ΦALIOS KALIΦORA[S [1]] (r.) ONETORIΔES KALOS (r..)
Signature on rim : E+SEKIAS ELRAΦSE[N] KA···OESEE-ME

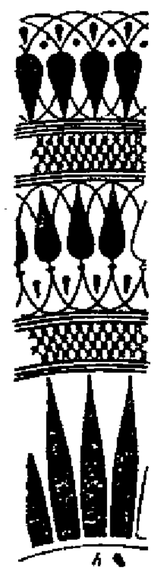
1. As Wernicke (p. 26, note 1) points out, a stallion could hardly be called 'Kalliphora'. Kalliphoras also occurs on a b. f. pinax in Berlin (nº 1820, *Cat.*, p. 322). Cf. also Jeschonek, *De nominibus quae Graeci pecudibus domesticis indiderunt*, p. 43.







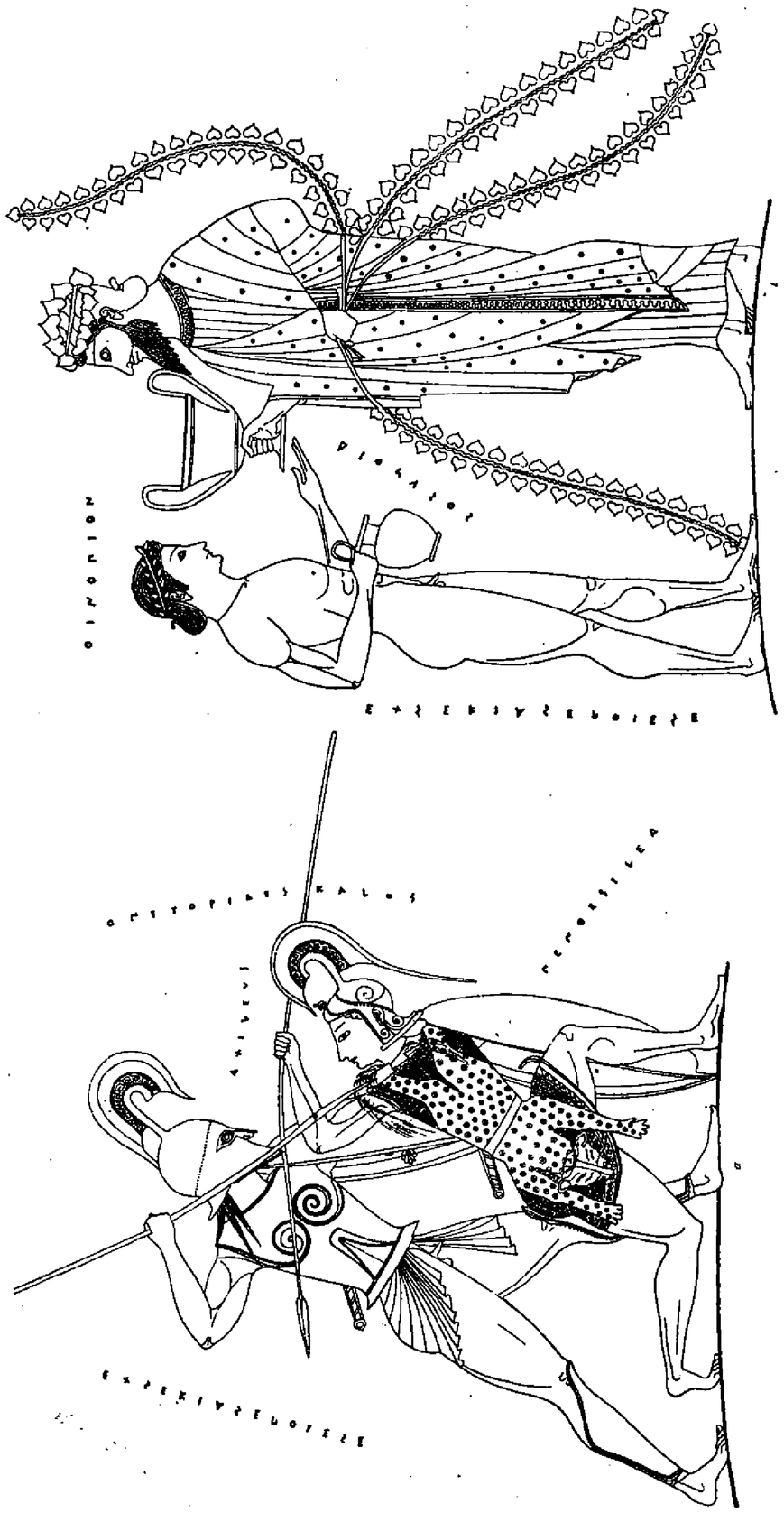




3*. London Brit. Mus B. 210 (554). Amphora. From Vulci: h. 0.411.
Cat. ii., p. 138. *W. V.* 1888, pl. 6, 2. *C. I. G.* 6156.
Gerhard, *Aus. Vas.*, pl. 206 = Reinach ii, p. 105, 5-6.
Overbeck, *H. G.*, p. 500, no. 9, pl. 21,6 (A).
Panofka, *Vasenbildner*, p. 19, pl. 2. Wernicke, p. 25, no. 2.
Baumeister iii, p. 1980, figs. 2122 (B), 2123 (A).
De Witte, *Cat. Durand*, no. 389. Klein, no. 2.
Magazine of Art viii, pp. 102, 105. De Witte, *Rev. Phil.* ii, p. 423.
Brunn, no. 4. Kretschmer, p. 131. Corey, p. 61.
Schneider, *Troisch. Sagenkr.*, p. 137. Loeschcke, *Bonn. Stud.*, p. 248.
Dumont et Chap. i, p. 348. Nicole, no. 3.
Langlotz, p. 14.

Achilles and Penthesilea. Α+ΙΛΕVS ΓΕΝΘΕSΙΛΕΑ Ε+SΕ-ΚΙΑS ΕΓΟΙΕSΕ (r.) ΟΛΕΤΟΡΙΔΕS ΚΑΛΟS.

Dionysos and Oinopion. ΔΙΟΝVSOS (r.) ΟΙΝΟΠΙΟΝ Ε+SΕΚΙΑS ΕΓΟΙΕSΕ (r.).



4*. MUNICH 2125 (25). Kylix.

Cat. (Jahn), p. 25. *W. V.* 1888, pl. 7,2. Klein, no. 9. Per. et Chip. x, p. 225, fig. 140 (B). *C. I. G.* 8157 b. Brunn, no. 6. Nicole, no. 8.

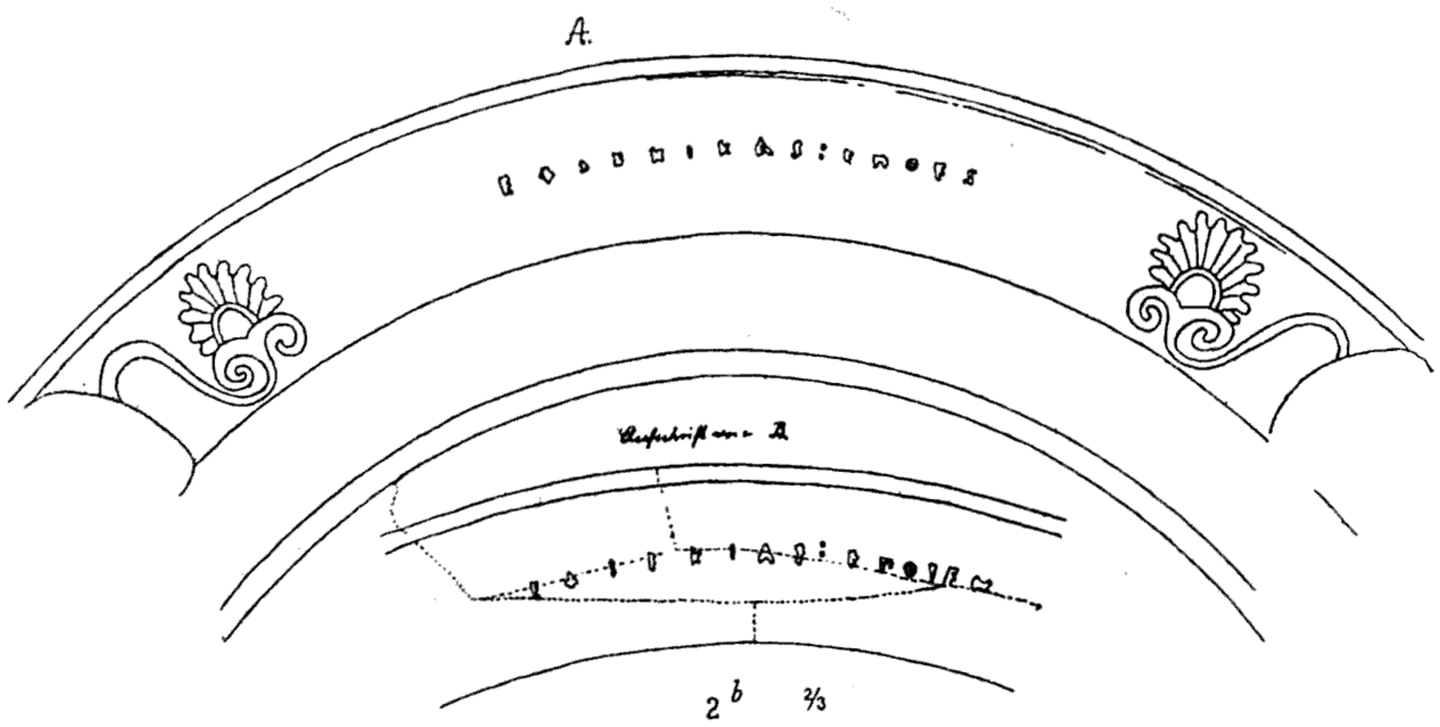
Signature only on each side :

+ƧEKIAƧ : EΓOEƧ··

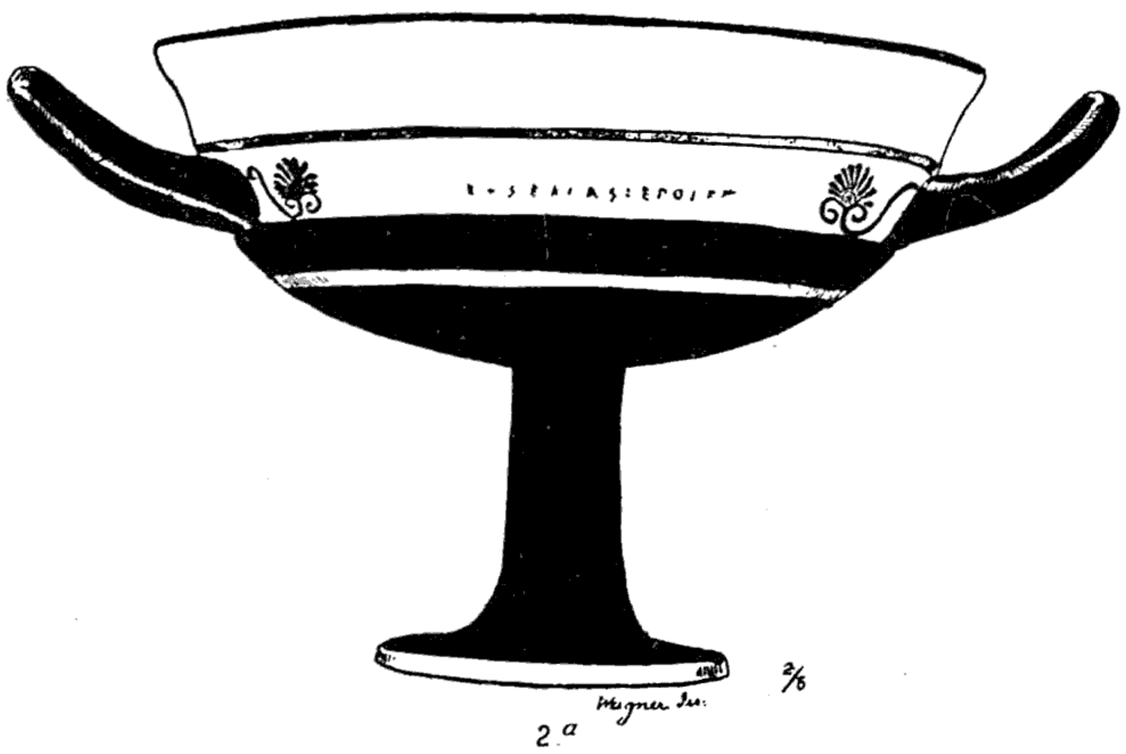
E+ƧEKIAƧ : EΓOIE [1].

1. So the *W. V.* Klein and Jahn assert that the signature on B is lost.

A.



2 b 2/3



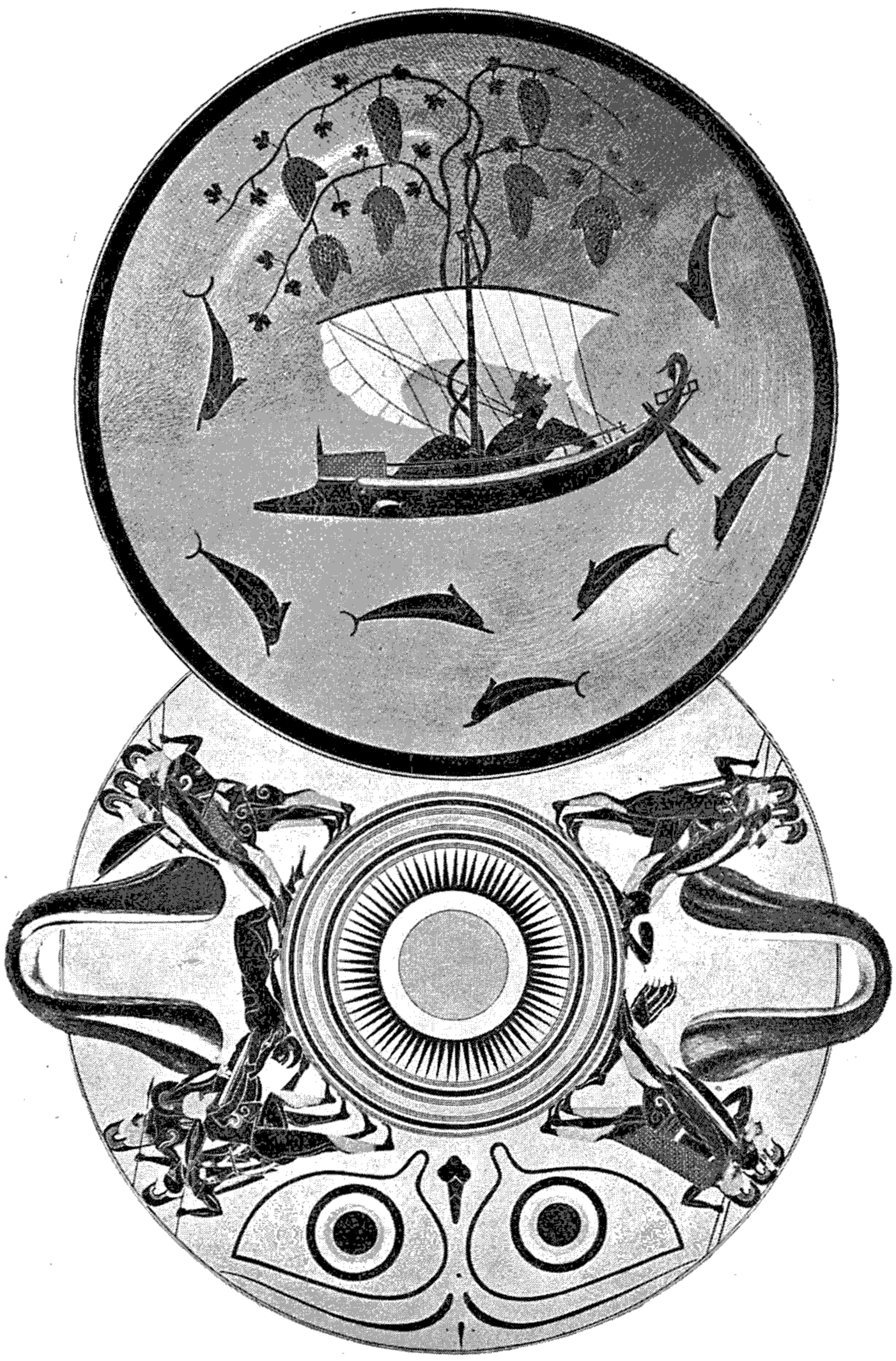
2 a 2/3

5*. MUNICH 2044 (339). Eye Kylix. From Vulci,
Cat. (Jahn), p. 105. *Mus. étr.*, p. 179, no. 1900. *Cat. étr.*, p. 159, no. 1900.
Gerhard, *Rapp. Volc.* 258 d, 709. *Aus. Vas.*, pl. 49 = Reinach, ii, p. 36, 1-3. Overbeck, *H. G.*, p. 426, no. 56, pl. 18,1. Klein, no. 7 .
Inghirami, *Gall. Omer.* ii, pls. 259-260. *W. V.* 1888, pl. 7, 1 a-d.
Panofka, *Vasenbildner*, pl. 2, 10-11. *F. R.* i, pp. 227-230, pl. 42.
Harrison & Mac Coll., pl. 1 (1). Per. et Chip. x, p. 222, figs. 138, 139. Herford, p. 70, fig. 8. Fowler and Wheeler, p. 481, fig. 388.
Ducati, p. 240, fig. 194.
Stuart, *Archeologia* xxiii, p. 255. Brunn, no. 5.
O. Muller, *Comment. de Vasc. Volc.*, p. 17, 79. Nicole, no. 5.
Buschor, p. 131, fig. 94. Langlotz, p. 15.
Ure, *J. H. S.* 1922, p. 192.

I. Dionysos in a boat.

A. Between eyes : warriors in combat over fallen warrior.

B. The same.
Signature painted around foot : Ε+ϛΕΚΙΑϛ ΕΓΟΕϛΕ.



6*. Paris. Louvre F 53. Amphora with cover. From Vulci : h. 0.45

Cat. iii, pp. 734-739 : *Album* ii, p. 93. De Witte, *Cat. Durand*, no. 296.

Cat. Magnoncourt, no. 39. *C. I. G.* 8155. Klein, no. 1.

Gerhard, *Aus. Vas.*, pl. 107. = Reinach ii, p. 59, 1.2.

W. V. 1888, pl. 5, 1 a-c. Klein, *L. I.* p. 33. Nicole, no. 2.

Panofka, *Vasenbildner*, pl. ii, 6-7. Brunn, no. 2.

Rayet et Collignon, p. 117, fig. 55 (A). Kretschmer, p. 100 Fowler and Wheeler, p. 480, fig. 387.

Per. et Chip. x, pp. 192-196, figs. 123-126, pl. 3.

Wernicke, p. 27, no. 1. Langlotz, p. 16.

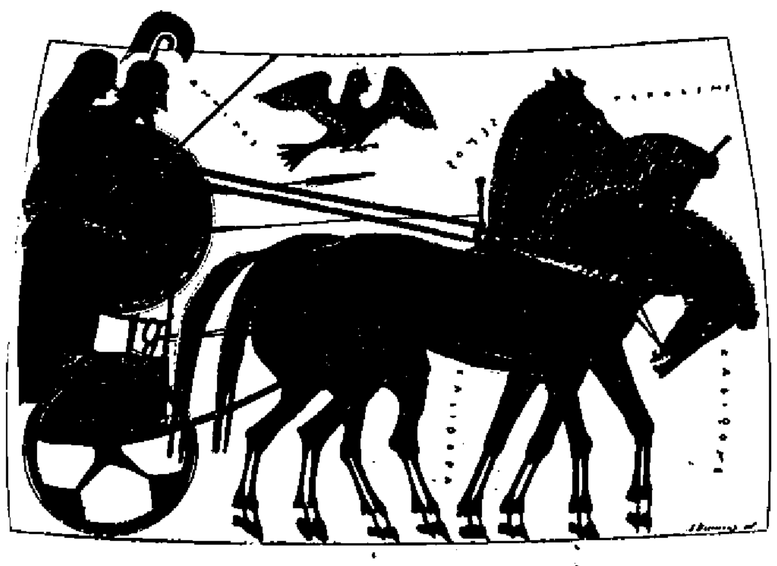
On cover : frieze of animals (siren and grazing stag) repeated three times and senseless inscriptions.

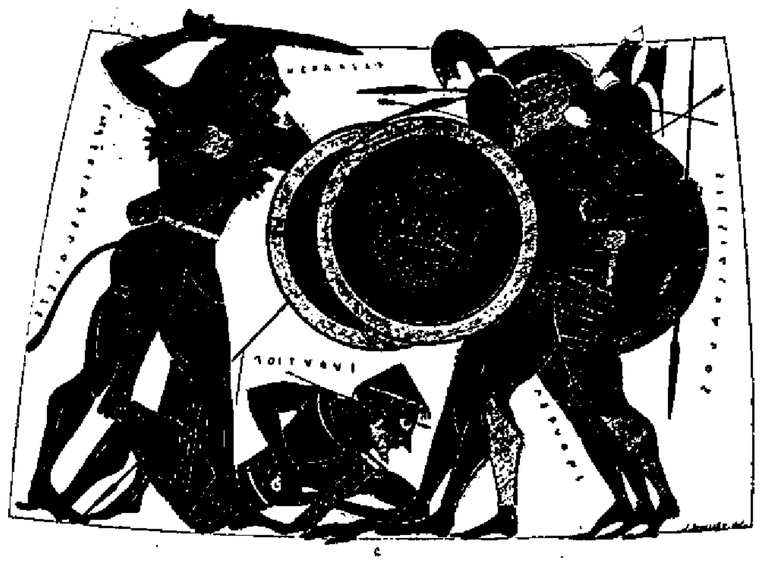
A. Herakles and Geryon. Ε+ϟΕΚΙΑϟ ΕΠΟΙΕϟΕ ΗΕΡΑΚΙΕϟ ΕΡVΤΙΟΝ (r.) ΛΕΡVΟΝΕ· ϟΤΕϟΙΑϟ ΚΑΙΟϟ (r.).

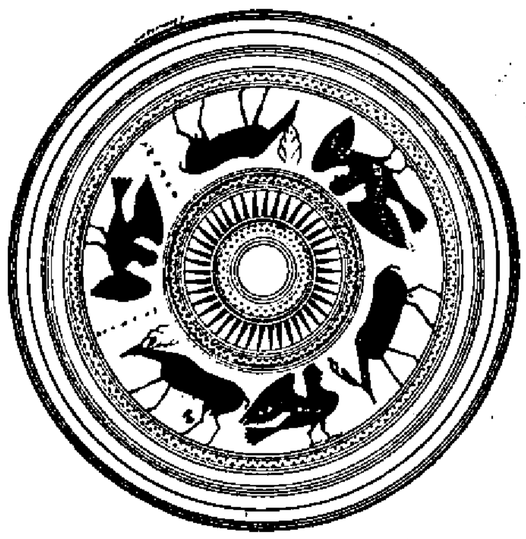
B. Warriors departure in chariot. ΑΝ+ΙΠΟϟ ϟΕΜΟϟ (r.) ΚΑΙΦΟΡΑ[ϟ] [1] ΠVΡΟΚΟΜΕ ΚΑΙΦΟΜΕ.

Extensive restorations, especially on B but nothing important.

1. See note to no. 2*.







a

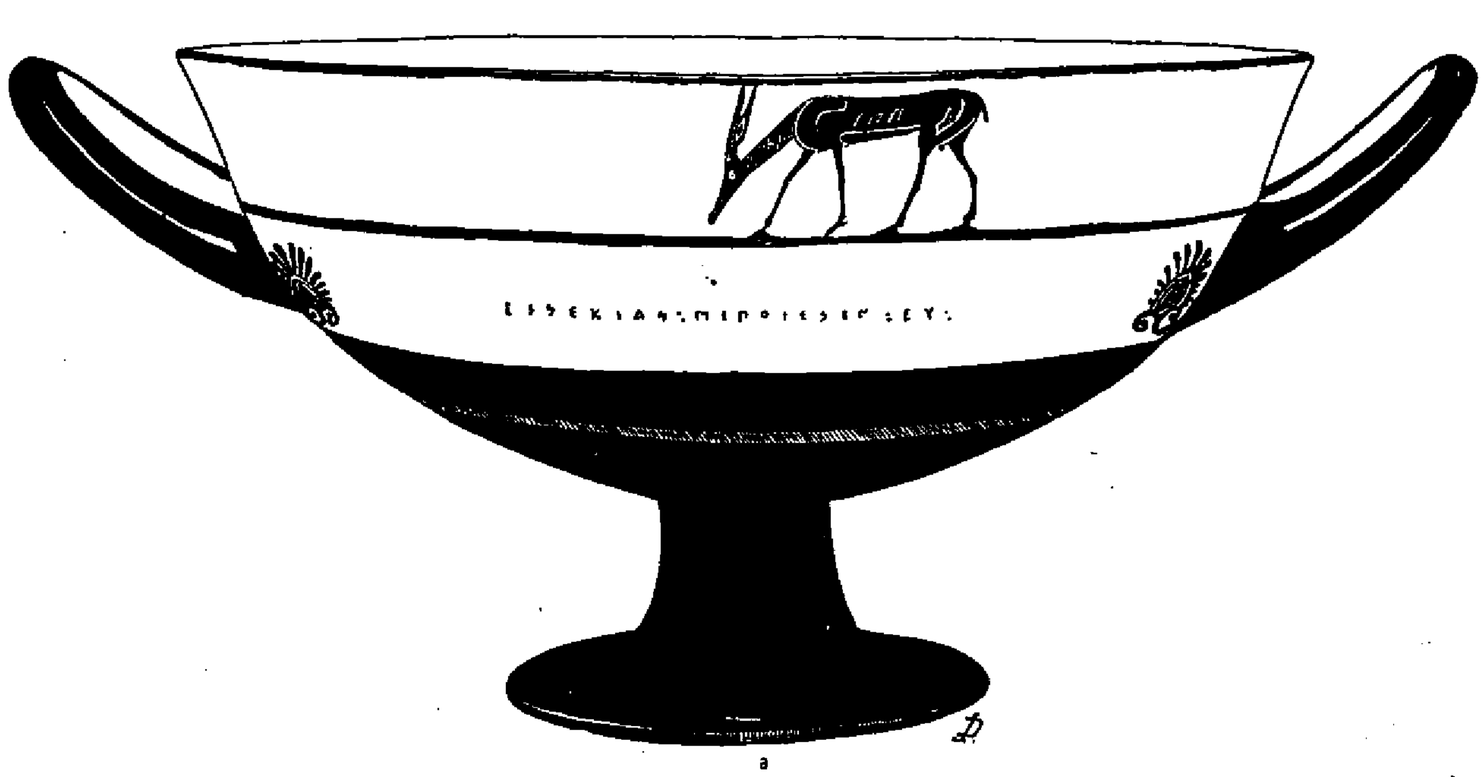
7*. Paris. Louvre F. 54. Kylix. From Etruria : h. 0.13 ; d. 0.23.
Cat. iii, p. 740 : *Album* ii, p. 94. *W. V.* 1888, pl. 5,2.
Per. et Chip. x, 197, fig. 127 (ext). Klein, no. 8.
Walters, i, p. 381, fig. 96. Brunn, no. 7.
Nicole, no. 6.

I. Flying figure, Nike or Iris.

A. Grazing gazelle ; below the signature : E+SEKIAS : MEΓOIESEN : EV :

B. The same.
Dipinto on foot. E

b



a

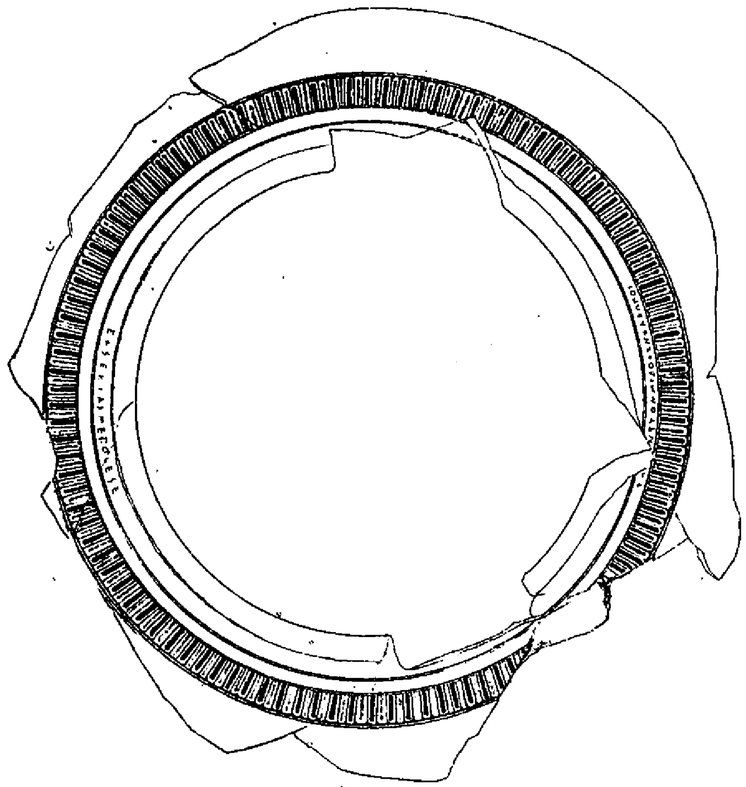
c

d

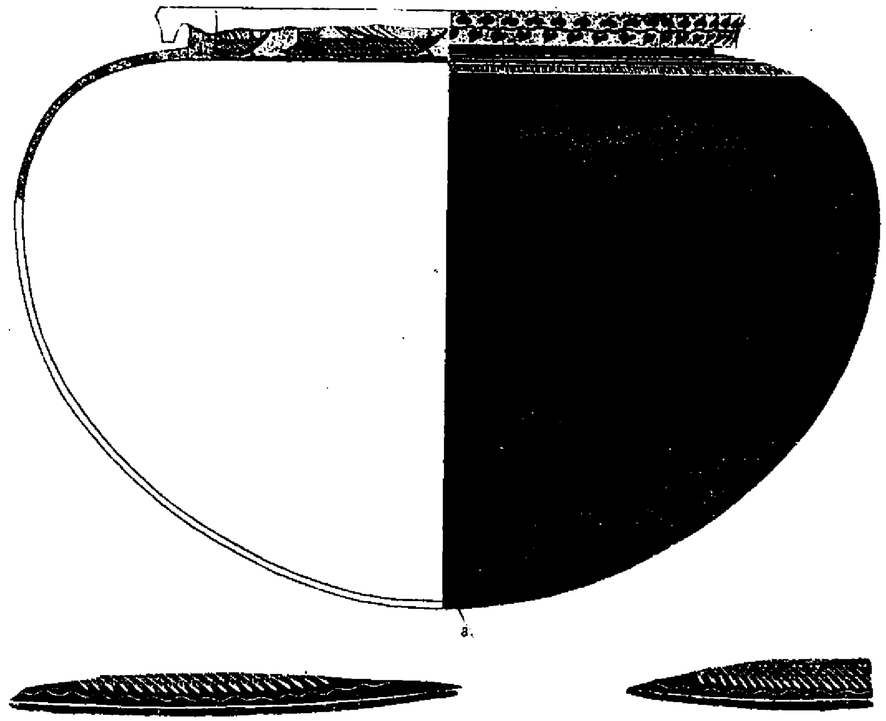
8*. Rome Castellani Coll. Deinos. From Caere.

W. V. 1888, pl. 5,3. Klein, no. 4. Roehl, *I. G. A.*, no. 22. Benndorf, *G. S. V.*, p. 51. *J. H. S.* 1885, p. 28. Kretschmer, p. 51. Collitz, *S. G. D. I.* i, 3164.
Brunn, *Bull. d. Inst.* 1865, p. 241 : Helbig, *ibid.* 1876, p. 114. Lau, *Griech. Vas.*, pl. 20, 1.
Kirchhoff, *Alphabet*, p. 104. Buschor, p. 139, fig. 100.
Brunn, *Probleme z. Gesch. d. Vasenmal.*, p. 11.
Nicole, no. 9.

Inside rim five war galleys.
Signature incised on rim : ΕϟΣΕΚΙΑΣ ΜΕΓΟΙΕΣΕ.
ΧΓΑΙΝΕΤΟΜΜΧΔΟΚΧΝϟΑΡΟΓΟΙ·

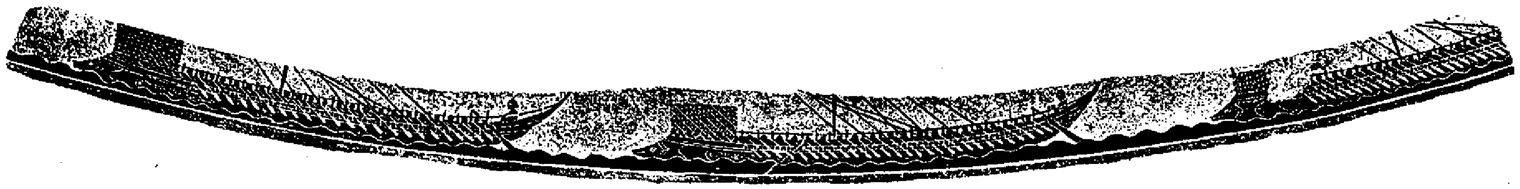


b.



a.

c.



d

f

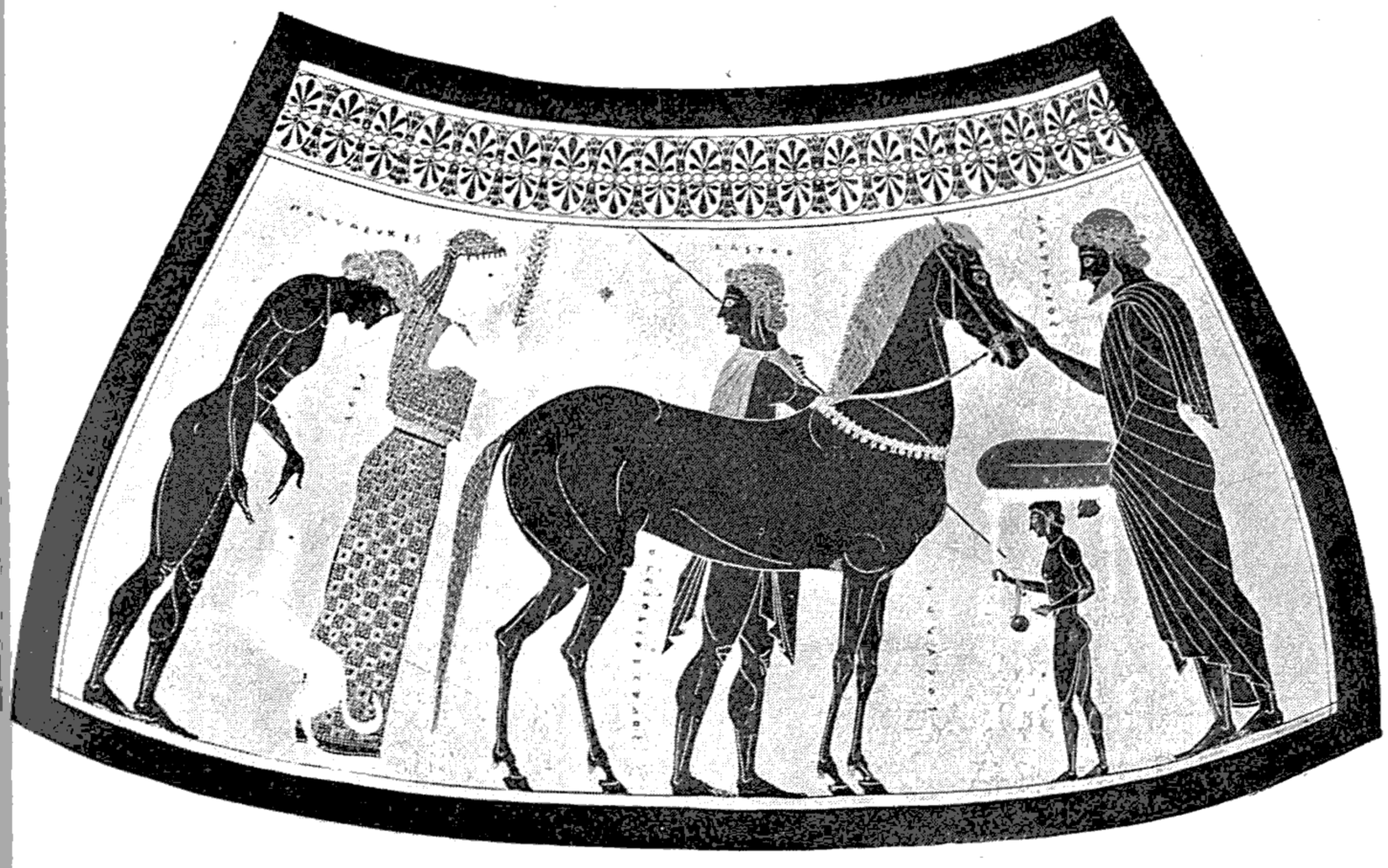
e

9*. Rome. Vatican. Amphora. From Vulci.

Helbig-Reisch *Führer*, i³, p. 304, no. 480 p. *Mus. Greg.* ii, pl. 53. *C. I. G.* 8157.
Mon. d. Inst. ii, pl. 22 = Reinach i, p. 96, 1-3.
Gerhard, *E. C. V.* pls. D. 4-5, E 23. *Aus. Vas.* iii, p. 96, no. 75.
Overbeck, *H. G.*, p. 310, no. 2, pl. 14,4. *W. V.* 1888, pl. 6, 1 a-c.
Panofka, *Vasenbildner*, pl. 2 (A) : *B. A. L.* pl. 10,10 (A).
Baumeister, i, p. 684, fig. 744 (A). Rayet et Collignon, p. 128, fig. 58.
F. R. iii, pp. 65-72, figs. 30, 34, pls. 131-132.
Roscher i, p. 1174 (B). Buschor, p. 136, fig. 97 (A).
Winter, *Kunstgesch.*, pl. 88, 2 (A).
Campanari, *Anfora Volcente.* Nibby, *Dichiarazione del dipinto di un antico vaso fittile Vulciente*, cet. Rome
Gerhard, *Bull. d. Inst.* 1834, p. 179. 1834.
Panofka, *Ann. d. Inst.* 1835, p. 228.
Welcker, *Alt. Denk.* iii, p. 4. Id., *Rhein. Mus.* iii, pp. 601 ff. Brunn, no. 3. Klein, no. 4.
Pauly-Wiss. vi, p. 1585. Duruy, *Hist.* i, p. 368, ii, p. 421.
Schneider, *Troisch. Sag.*, p. 110. Wernicke, p. 25, no. 1.
Robert, *Jhb.* 1888, p. 62. Id., *Nekyia*, p. 57. Nicole, no. 4
Kjellberg, *De cyclo epico*, p. 28. Per. et Chip. x, pp. 601 ff.
Ducati, p. 237, fig. 193.
De Ridder, *B. C. H.* 1899, p. 321. Kretschmer, p. 80.
Boehlau, *Aus Ionisch. Nekropol.* p. 79. Walters, i, p. 380.
Furtwängler, *Olympia Bronzen*, p. 162.
Rhein. Mus. xi, pp. 601 ff. Langlotz, p. 12.
Studniczka, *Deutsch. Liter. Zeit.* 1888, p. 982.

A. Achilles and Ajax playing dice. Α+ΙΛΕΟΣ ΑΙΑΝΤΟΣ ΤΕΣΑΡΑ ΤΡΙΑ Ε+ΣΕΚΙΑΣ ΕΓΟΙΕΣΕΝ ΟΝΕΤΟΡΙΔΕΣ ΚΑΛΟΣ.

B. Return of the Tyndarids. ΚΑΣΤΟΡ ΚΥΛΑΡΟΣ ΓΟΛΥΔΕΥΚΕΣ ΤΥΝΔΑΡΕΟΣ ΛΕΔΑ ΟΝΕΤΟΡΙ ΔΕ[Σ] ΚΑΛΟΣ.
On rim : Ε+ΣΕΚΙΑΣ ΕΛΡΑΦΣΕ ΚΑ ΓΟΙΕΣΕ ΜΕ.



10*. VIENNA. In possession of Prof. W. Klein. Amphora, frag.
From Athens.
Klein, p. 40, no. 6. Not given in Nicole's list.
Small fragment of neck; on rim: Ε+ϟΕΚ[ΙΑϟ ΕΠΟΙΕϟΕΝ].

ATTRIBUTED VASES

11. BERLIN 1698. Amphora. From Vulci: h. 0.505.
Cat., p. 233. Gerhard, *E. C. V.* p. 31, pls. 22-23: id. *Aus. Vas.* iii, p. 37, 28 c, 147,48, 151,61: id., *Neuerw. Denkm.* ii, no. 1643. *C. I. G.* 7691.
Overbeck, *H. G.* p. 637, pl. 26,16. *W. V.* iii, pl. 7,
Klein, p. 41, no. 1.
Klein, *L. I.* p. 33, no. 2: id., *Ann. d. Inst.* 1877, p. 254.
Stephani, *Theseus u. Minotauros* pl. 1: id., *C. R.* 1861, p. 15.
Heydemann, *Iliupersis* p. 24,4, B; id. *Satyr u. Bakchnam.*, p. 14, note 50.
Jahn, *Arch. Beitr.*, p. 258, g: id., *Int. Mun. Cat.*, p. ccv, note 1345.
Michaelis, *Ann. d. Inst.* 1880, pp. 29, 31. Wernicke, p. 27, no. 2.
Nicole, *Corpus* 24.
Kretschmer, p. 84, note 1.

A. Ajax and Kassandra. ΑΙ··ΑΘΕΝΑΙΑ (r.) ΛΙΛΑΝ+ϟΥ·ΤΑΝΔΡΑ (r.) ΠΟΙΝ+ϟΕΝΕ ΑΝΤΙΝΟΧΟϟ ϟΚΑΜΑΝΔΡΟΦΙΝΟϟ ϟΤΕϟΙΑϟ ΚΑ··· (r.)

B. Theseus and the Minotaur. ΘΕϟΕΥ· ·ΡΙΙΝΝΕ senseles inscriptions.

12. BERLIN 1848. Amphora. From Vulci: h. 0.35.
Cai., p. 341. Gerhard, *E. C. V.*, p. 27, pl. 17, 3-4: id. *Ant. Bild.* p. 223, no. 688: id. *Rapp. Volc.*, no. 374: id., *Aus. Vas.* ii, p. 61.
Jahn, *Arch. Beitr.*, p. 258 k. Panofka, *Eigennam.*, p. 64.

Klein, p. 42, no. 3 : *L. I.*, p. 34,1. Wernicke, p. 26, no. 1.
Stephani, *Theseus u. Minotauros*, pl. 6 (B). *C. I. G.* 7574.

A. Herakles and Amazons. HEPAKL· OS ANΔPOMA+ES ONETOP KALOS (r.).

B. Theseus and the Minotaur.
Graffito on foot : ⅂

12 *bis*. BOULOGNE [1]. Amphora.
Sauvage, *Guide aux Mus. Municipaux de Boulogne-sur-Mer*, p. 14.
Pottier, *Album Arch. des Mus. de Province*, pp. 72 ff., pl. 14 (A.) (attr. to Exekias.)
Mayer, *Arch. Anz.* 1889, p. 186.
A. Suicide of Ajax.
B. Quadriga.

13. LONDON. BRIT MUS. B 170 (584). Amphora with cover. Formerly in Basseggio's possession : h. 0.52.
Cat. ii, p. 119. Gerhard, *A. Z.* 1847, p. 24 : *Arch. Anz.* 1849, p. 55.
Panofka, *Eigennam.* p. 64, *C. I. G.* 7707 b.
Klein, p. 42, no. 4 (attr. to Exekias) : *L. I.*, p. 34, no. 2.
Robert, *Arch. Anz.* 1889, p. 143. Luckenbach, p. 544.
Wernicke, p. 26.
Nicole, *Corpus* 24 (considered by an imitator of Exekias)

A. The Dioskuri, Tyndareus, Philonoë and a youth. ΠOLVΔE·-ⱯFS KASTOP TVNΔAⱯEOS [ΦILON]OE O·ETOP KALOS.

B. Warrior on horseback, seated man, warrior and two attendants.

1. Dr. Luce informs me in a letter that he attributes to Exekias a panel amphora in Boulogne, no. 73, with Herakles and Kyknos on one side and two horsemen and dog on the other, together with part of a name to be restored as Onetorides ; also a panel amphora in Corneto, obverse, Herakles, Apollo and the Tripod with Athena and Artemis, reverse a quadriga. The whole vase, as he expresses it « fairly shouts Exekias ! »

14. London. Brit. Mus. B 209 (554). Amphora. Formerly in Blaydes Coll. : h. 0.421.
Schneider, *Troisch. Sagenkr.*, p. 137.
Cat. ii, p. 138. *W. V.* 1889, pl. 3,3. Klein, 43, no. 2. *C. I. G.* 8128. Robinson, *A. J. A.* 1908, p. 433 (attr. to Exekias).
Gerhard, *Aus. Vas.* iii, p. 117, pl. 207 = Reinach ii, p. 105, 7-9.
Panofka, *A. Z.* 1846, p. 31, pl. 39, 2-3. Loeschcke, *ibid.* 1881, p. 31,9.
Rev. Phil. ii, p. 391. *Bull. d. Inst.* 1835, p. 166. Corey, p. 61.
Bonner Stud. p. 248. Brunn, *K. G.* ii, p. 656, no. 4.
Leaf, *J. H. S.* 1883, p. 83 : Karo, ibid., 1899, p. 140.
Adamek, p. 18 (attr. to Amasis). Nicole, *Corpus* 12.
Both Loeschcke and Cecil Smith (text to *W. V.*) have recognized that the vase is to be attributed to Exekias. The inscription supposed to be ἐποίησεν is only a senseless formula. AOIHSN.

A. Memnon and two Ethiopian attendants.

B. Achilles and Penthesilea. AMASIS.

15. London. Brit. Mus. B 211. Amphora with cover. From Chiusi : h. 0.467.
Cat. ii, p. 139. *Bull. d. Inst.* 1851, p. 52. Wernicke, p. 23.
Birch, *Arch. Anz.* 1851, pp. 43, 86 ff. Nicole, *Corpus* 24, note.
Walters i, p. 380, pl. 29,1 (B). Schneider, *Troisch. Sagenkr.*, p. 110.
Klein, *L. I.*, p. 45, no. 3, fig. 5 (A) ; p. 46, fig. 6 (B).

A. Achilles and Ajax playing dice or pessi. AΓILEVS AIAS LVSIΓIΔES KALOS.

B. Apotheosis of Herakles.

16. PETROGRAD 201 (St. 142). Hydria. Formerly in Canino Coll. : h. 0.48.
Cat. i, p. 80 (*W.* p. 42). Wernicke, p. 26, no. 4.
Klein, p. 42, no. 2 (attr. to Exekias) : *L. I.*, p. 34, no. 6.
Nicole, *Corpus* 24.
On shoulder : combat of six warriors.
Main picture : Herakles, Triton and Nereus. ΟΝΕΤΟΡΙΔΕΣ ΚΑΛΟ..

17. PHILADELPHIA. UNIVERSITY MUSEUM. MS 3442. Amphora. From Orvieto. h. 0.562.
Luce, *Cat. Mediterranean Section, Univ. Mus.* p. 96, no. 111.
Bates, Trans. *Dep. Arch. Univ. of Penn.* 1904, pp. 45, pls. 1, 2 (attr. to Amasis).
Furtwängler, *Neue Denk.* iii, p. 258. (attr. to Exekias).
Hall, *Univ. Penn. Mus. Journ.* 1915, pp. 90 ff., figs. 68-69 (same attribution).
Robinson, *A. J. A.* 1908, p. 433 (same attribution).

A. Death of Achilles. [ΑΧΙ]ΛΕΟΣ ΜΕΝΕΛΑΟΣ ΑΜΑΣΟΣ.

B. Death of Antilochos. ΑΝΤΙΛΟΧΟΣ (r.) ΕΥΦΟΡΒΟΣ.

17 *bis.* PHILADELPHIA UNIVERSITY MUSEUM. MS 3497. Amphora, from Orvieto. h. 0.58.
Luce, *Catalogue of the Mediterranean Section, Univ. Mus.*, p. 98, no. 110 (attr. to Exekias .
Furtwängler, *N. D.* iii, p. 257, no. 18 (same attribution).
Hall, *Mus. Journ,* 1915, pp. 85-90, figs. 65-66.
Luce, ibid., 1917, p. 155, no. 4.
A. J. A. 1918, p. 210, no. 9.

A. Herakles and Nemean Lion. ΗΕΡΑΚ[ΛΕΣ] ΑΘΕΝΑΣ ΙΟΛΕΟΣ (r.) [ΟΝΕΤΟΡΙΔ]ΕΣ ΚΑΛΟΣ.

B. Dionysos, silens and maenads. ΔΙΟΝΥΣΟΣ ΟΝ...

18. TORONTO. Royal Ontario Museum C. 316. Amphora.
From the Strange Coll.
To be published in Robinson-Harcum, *Catalogue of Greek Vases in the Royal Ontario Museum* and attributed there to Exekias.

A. Herakles and Triton.

B. Maiden and groom with horse.

GLAUKYTES

The potter Glaukytes, a member of the Miniaturist group is best known by the kylix which he executed together with Archikles (v. Archikles, no. 3*). His signature is found alone on two other cups.

1*. BERLIN 1761. Kylix : h. 0.14 ; d. 0.21.
Cat. p. 291.
Brunn, *K. G.* ii, p. 691.
C. I. G. 8144.
Klein, p. 79, no. 6.
Nicole, *Corpus* 25, no. 1.

A. Signature only between palmettes : ΛιΑVΚVΤ ΕΣΕΓΟΙΕ-ΣΕΝ.

B. The same : ΛιΑVΚVΤ·Σ ΕΓΟΙΕΣVΕΝ (*sic!*)
Graffito on foot : Ч.

2*. LONDON. BRIT. MUS. B. 400. Kylix. Formerly in Braun Coll. From Vulci : h. 0.228 ; d. 0.343.
Cat. ii, p. 217. Schneider, *Röm. Mitt.* 1889, pp. 153 ff., pl. 7.
W. V. 1889, pl. 2, 1 a-c. *C. I. G.* 8144 b. *Rev. Phil.* ii, p. 513.
Braun, *Bull d. Inst.* 1847, p. 124. Brunn, *K.G.* ii, p. 691.
Arch. Anz. 1847, pp. 24, 37.
Klein, p. 78, no. 5.
Wernicke, p. 34, no. 1. Nicole, *Corpus* 25, no. 2.

A. Frieze with combat of warriors.

B. The same.
Under one handle : ΛΙΛΑVΚVΤΕϚ ΕΓΟΙΕϚΕΝ.
Under other handle : ΗΙΓΟΚΡΙΤΟϚ ΚΑΛΙϚΤΟϚ.

3*. V. Archikles 3*.

ATTRIBUTED VASES

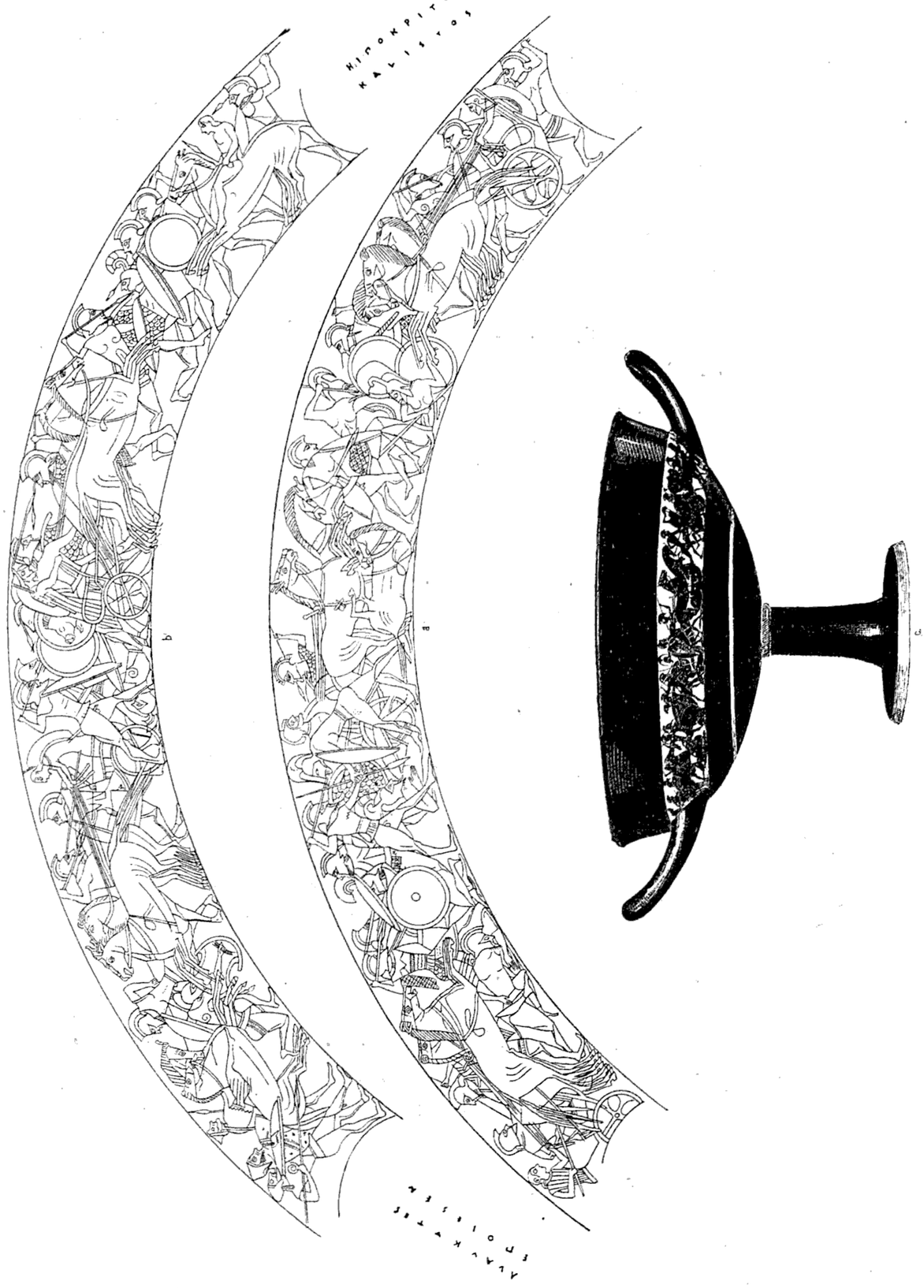
4. BERLIN 1799. Kylix. From Vulci : h. 0.14 ; d. 0.27.
Cat. p. 303. *C. I. G.* 7526. Panofka, *Eigennam.*, p. 9.
Gerhard, *Aus. Vas.* i, pp. 26,24, 190 ff., pls. 61-62 = Reinach ii, p. 40.
Overbeck, *K. M.* (Zeus), p. 348, no. 11. Klein, p. 78.
L. I., p. 49, 2.
Wernicke, p. 34, no. 2. Nicole, *Corpus* 25.
The foot does not belong to the vase.

Schneider in R.M. 1889. pg. 155

I. Quadriga from front.

A. Frieze : Gods in battle, Herakles and Kyknos.

B. The same.
Under one handle ΙΓΟΚΡΙΤΟϚ ΚΑΛΙϚΤΟ· and senseless inscriptions.
The other handle, missing, may have contained the signature.


ΗΙΠΟΚΡΙΤΟΙ
ΚΑΛΙΣΤΟΣ

5. London Brit. Mus. B. 401 (680). Kylix. From Vulci : h. 0.155 ; d. 0.226.
Cat. ii, p. 219. De Witte, Durand, *Cat.* no. 1007. *C. I. G.* 8046.
Jahn, *Ann. d. Inst.* 1857, p. 141, pl. A, 2 a-b = Reinach i, p. 298, 3-4.
Panofka, *Eigennam.* p. 59, pl. 4,3.
Winter, *A. Z.* 1885, p. 195, note 12. *J. H. S.* 1891, p. 143. Tonks, *A. J. A*, 1905, p. 293 (attr. to Phrynos).
Klein, *L. I.* p. 50, no. 3. Wernicke, p. 28.
Nicole, *Corpus* 25.

A. Female outline head : below : +AIPE KAI ΠIEI [EV].

B. The same : below : ≤TPOIBO≤ KAIO≤.

6. Brit. Mus. B. 402. Kylix. Formerly in Blacas Coll. From Vulci : h. 0.102 ; d. 0.145.
Cat. ii, p. 219. Winter, *A. Z.* 1885, p. 189 (cut of head).
J. H. S. 1891, p. 143. Nicole, *Corpus* 25.

A. Above female outline head : below imitation inscription.

B. The same.

7. Brit. Mus. B. 402. 1. Kylix, frag. From Salamis (Cyprus).
Cat. ii, p. 219.
J. H. S. 1891, p. 143, fig. 6.
Nicole, *Corpus* 25.
Klein, *L. I.* p. 50, 4. Tonks, *A. J. A.* 1905, pp. 290, fig. 3, 293 (attr. to Phrynos).
Female outline head . below : ≤T[POIBO≤ KAIO≤].

8. ? Kylix. Formerly in Basseggio's possession.
Gerhard, *Aus. Vas.* iii, p. 87, pls. 190-191 = Reinach ii, p. 95, 1-4.
Jahn *Ann. d. Inst.* 1857, p. 141 (compares this vase

with another on the same plate in the *Aus. Vas.* now in the Cabinet des Médailles, no. 203).
Sotheby Cat. IV, 51.
Panofka, *Eigennam.*, p. 60, note 253. *C. I. G.* 7652.
Brit. Mus. Cat. ii, v. B 401. *J. H. S.* 1891, p. 143.
Wernicke, p. 28. Klein *L. I.*, pp. 49, no. 1. Tonks, *A. J. A.* 1905, p. 291 (attr. to Phrynos).

A. Combat over the body of Patroklos.

B. Three quadrigae, two horsemen with men and women standing.

HETΛOP AIAS. Under handle STPOIBOS KAΛOS.

9. ? Kylix. Formerly in the Van Branteghem Coll. From Italy.
Van Branteghem *Sale Cat.*, no. 7.
Entirely modern except for the frieze.

A. Herakles and Amazons.

B. The same.

Brunn, *K. G.* ii, p. 693. Klein, pp. 82-84. Nicole, *Corpus* 26.
Per. et Chip. X, p. 226.

Nineteen vases or fragments, all kylixes with the signature of Hermogenes are known to me, of which two have disappeared ; it is possible that other fragments may exist. Brunn mentions fourteen in his list and Klein seventeen. Nicole gives the number as nineteen but his numbers 16 and 18 are the same vase and no. 19 bears the signature of Taleides alone. He omits Klein's no. 17 as well as the Leipzig fragment which has been heretofore unpublished.

Only one vase has decoration on the interior as well as the exterior. Of the others about half have no decoration except the signature and the rest a simple subject on the rim with the signature below.

He belongs to the Miniaturist group and ranks on a par with Xenokles in point of productivity.

1*. Berlin 1779. Kylix. From Vulci : h. 0.13 ; d. 0.20.
Cat., p. 297. *C. I. G.* 8187. Brunn, no. 1.
Dorow, *Einführ. in d. Vasensamm.*, p. 50, pl. 2,8.
Klein, no. 1. Nicole, no. 1.
On both sides signature only between palmettes : ΗΕΡ-ΜΟΛΕΝΕS ΕΓΟΙΕSΕΝ.

2*. Boston 95.17 (365 A). Kylix. Formerly in Van Branteghem Coll. From Terranova (Gela) : h. 0.145 ; d. 0.215.

Cat. p. 134. Van Branteghem *Sale Cat.*, no. 9.
Burlington Cat. 1888, p. 10, no. 3, pl. 2. 3.
Pottier, *Gaz. Arch.* 1888, p. 171. Nicole, no. 17.
Caskey, *Geom. of Greek Vases*, p. 109, fig. 125.

On each side a hen : signature below : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.

3*. Castle Ashby. Coll. of Lord Northampton. Kylix.
Gerhard, *A. Z.* 1846, p. 341, no. 7 : Conze, *ibid.*, 1864, p. 237* : Furtwängler, *ibid.*, 1881, p. 302, no. 4. *C. I. G.* 8195.
Brunn, no. 12. Klein, no. 14.
Burlington Cat. 1888, p. 46, no. 105.
Nicole, no. 12.

A. Warrior following chariot : signature divided by the design : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ ΕΜΕ·

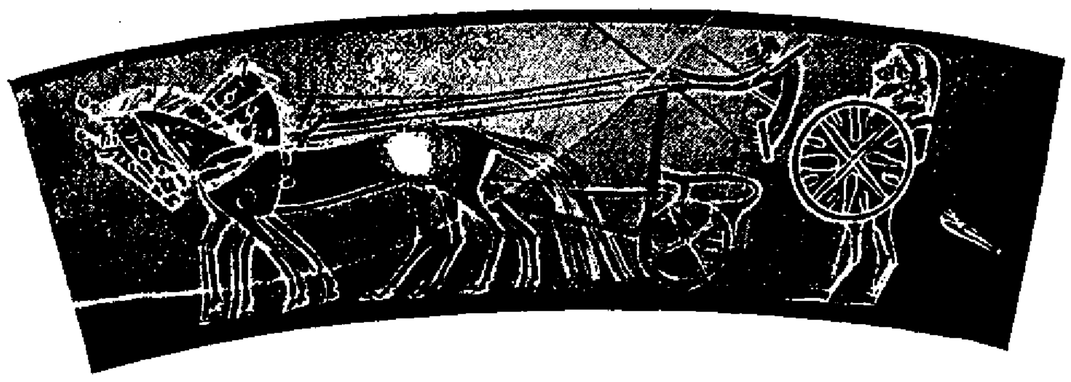
B. The same : to l. ΕΓΟΙΕΣΕΝΓΛ. to r. ΕΓΟΙΕΣΕΝ ΕΜΕ·

4*. Castle Ashby. Coll. of Lord Northampton. Kylix.
Conze, *Arch. Anz.* 1864, p. 237. *C. I. G.* 8193.
Furtwängler, *A. Z.* 1881, p. 302, no. 4. Brunn, no. 10.
Burlington Cat. 1888, p. 46, no. 104. De Witte, *Rev. Phil.* ii, p. 474.
Welcker, *Rhein. Mus.* 1848, p. 395.
Klein, no. 11. Nicole, no. 11.

A. Female outline head : signature below : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.

B. The same : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ ΕΜΕ.
Graffito on foot. I + A

5*. CAMBRIDGE, FITZWILLIAM MUS. 63. Kylix. Formerly in Leake Coll. From Vulci. : h. o. 135 ; d. 0.205.
Cat. p. 38, pl. 23. Brunn, no. 11.
Panofka, *A. Z.* 1846, p. 206. *C. I. G.* 8194.
Klein, no. 12. Nicole, no. 13.
On each side chariot followed by warrior : signature divided by design : ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ ΕΜΕ.

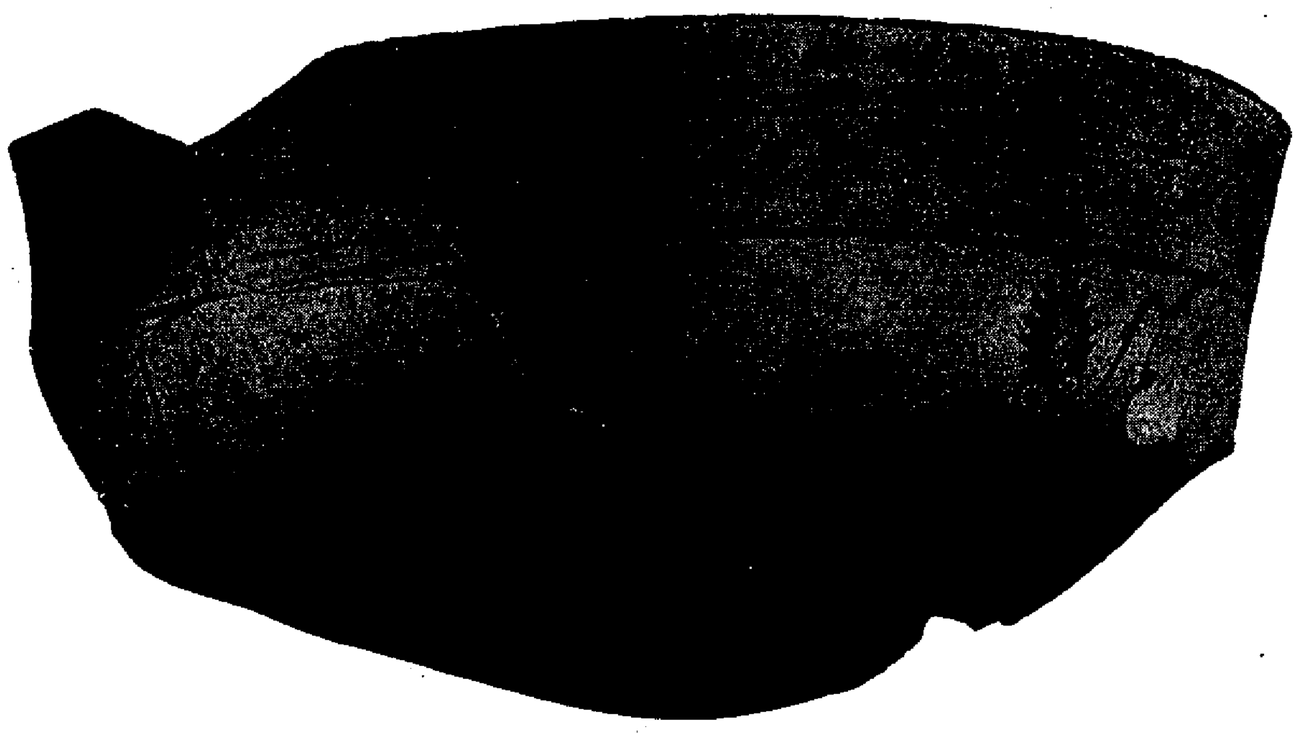


6*. Florence 70996 (1869). Kylix. From Vulci : d. 0.20.
Cat., p. 151. Amelung, *Führer*, p. 229, no. 228.
Not. d. Scav. 1880, p. 250. Klein, no. 15.
P. J. Meier, *A. Z.* 1884, p. 238.
Nicole, no. 15.

On each side quadriga followed by warrior : signature separated by design : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ ΕΜΕ.

6**bis*. LEIPZIG. ARCHAEOLOGICAL INSTITUTE. T 434. Kylix, frag. From Tarquinii.

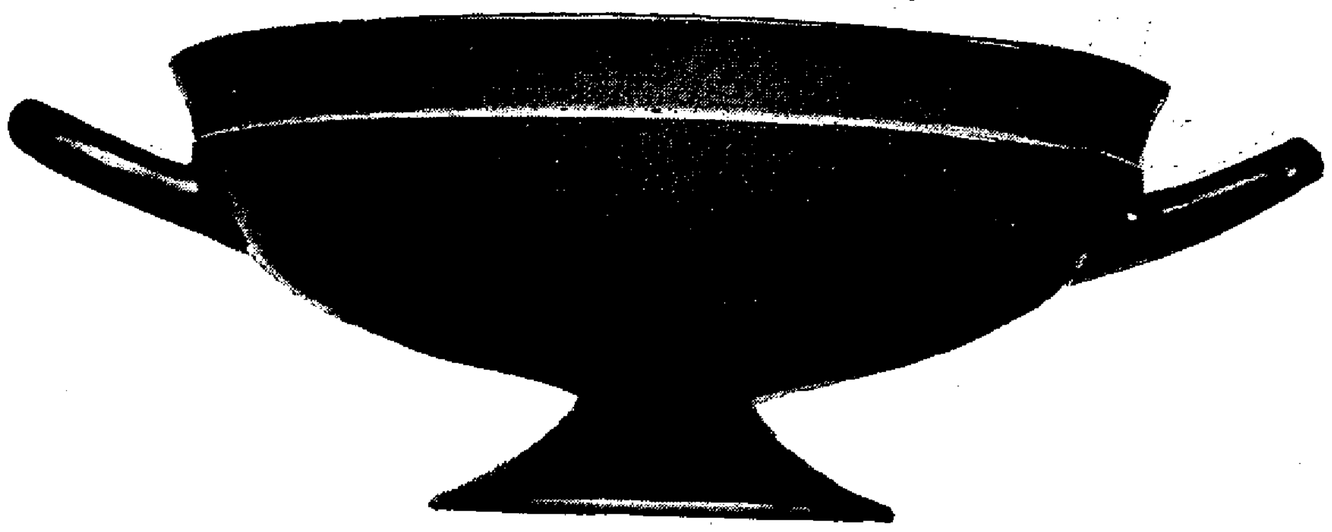
On rim ivy pattern with signature below : ΗΕΡΜΟΛΕ-ΝΕS ΕΓΟΙΕSΕΝ.



7*. London. Brit. Mus. (685). B. 214. Kylix with low foot.
From Vulci : h. 0.102 ; d. 0.244.
Cat. ii, p. 221. De Witte, *Durand Cat.*, no. 1000.
Brunn, no. 2. *C. I. G.* 8188.
Klein, no. 2. Nicole, no. 2.

At the point of the insertion of the stem in the bowl is a spike in imitation of metal.

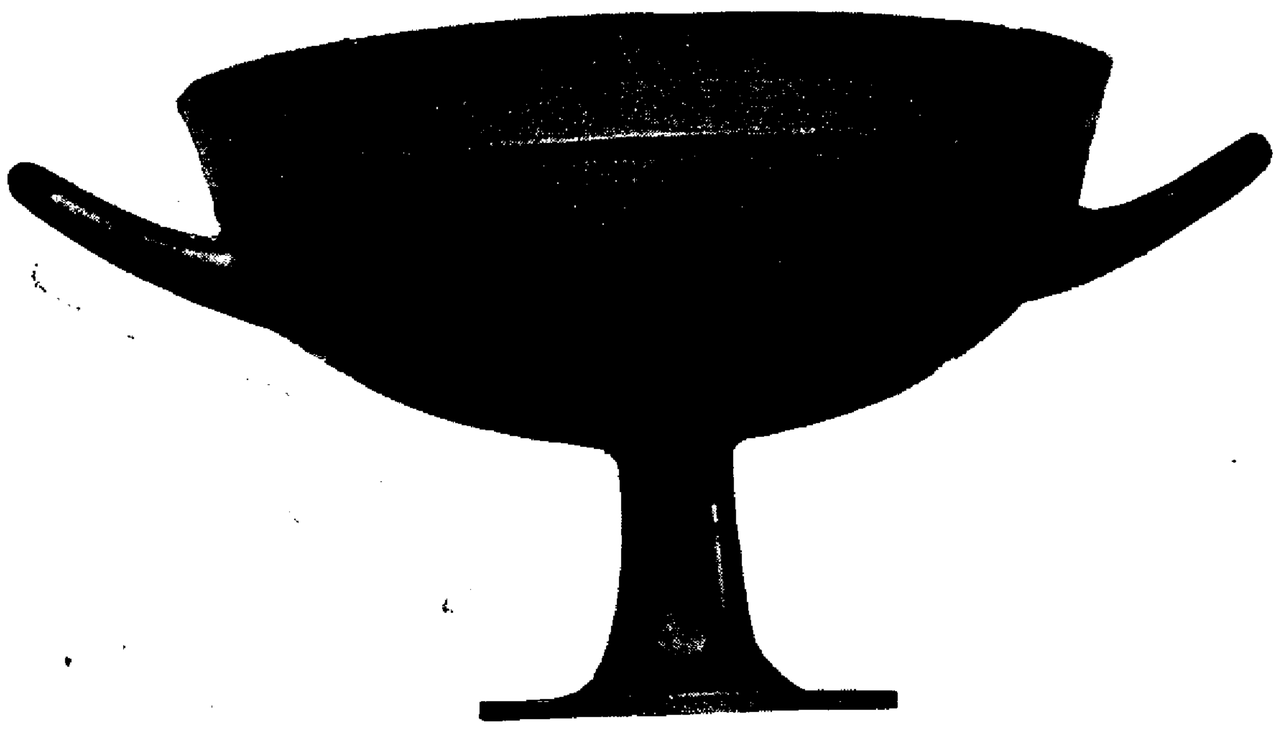
On each side signature between palmettes : ΗΕΡΜΟΛΕ-ΝΕΣ ΕΓΟΙΕΣΕΝ.



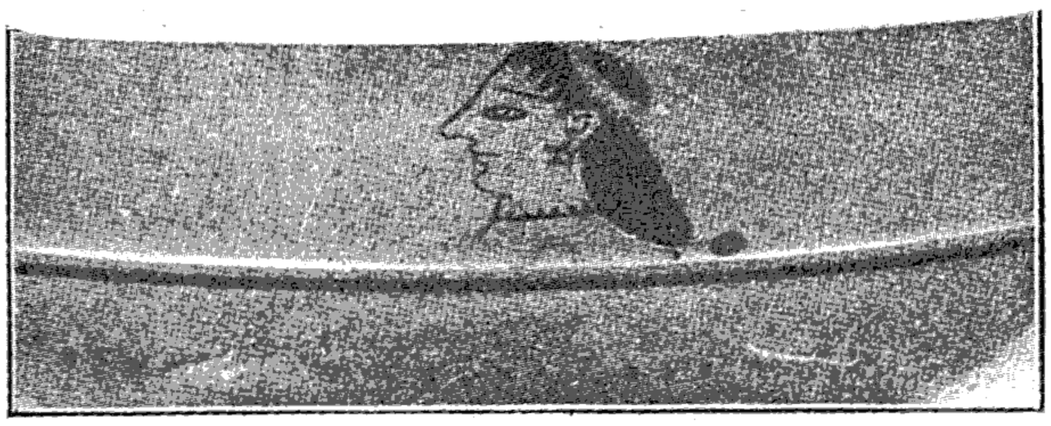
8*. London. Brit. Mus. B. 413. Kylix. Formerly in Blacas Coll. : h. 0.127 ; d. 0.19.
Cat. ii, p. 221.
Klein, no. 7.
Nicole, no. 7.

A. On rim, ivy wreath with signature below : ΗΕΡΜΟΛΕ-ΝΕΣ ΕΓΟΙΕΣΕΝ ΕΜΕ.

B. The same : ΗΕΡΜΟΛΕΝΕΣ [ΕΓΟ]ΙΕΣΕΝ.



9*. MUNICH 2164 (Jahn 28). Kylix.
Cat. (Jahn), p. 7. *C. I. G.* 8196.
Jahn, *Bull. d. Inst.* 1839, p. 23. Brunn, no. 7.
Klein, no. 8. Nicole, no. 8.
Hackl, *Jahrb.* 1907, p. 103, fig. 19 (lower picture).
On each side female outline head with signature below:
ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ ΕΜΕ.



10*. MUNICH 2155 (Jahn 29). Kylix : h. 0.142 ; d. 0.21.

Cat. (Jahn), p. 7. Brunn, no. 5.

Klein, no. 3. Nicole, no. 3.

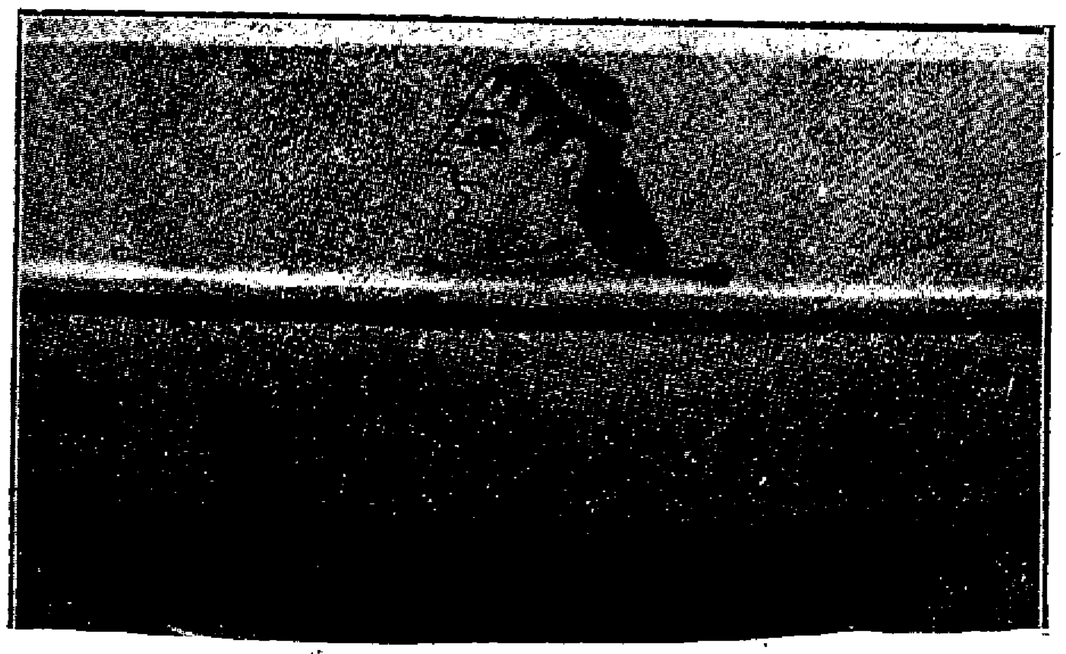
On each side ivy wreath above and signature below :

ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.

11*. MUNICH 2187 (Jahn 30). Kylix.

Cat. (Jahn), p. 7. Brunn, no. 8.
Klein, no. 9. Nicole, no. 9.
Hackl, *Jahrb.* 1907, p. 103, fig. 19 (upper picture).

On each side female outline head with signature below : ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ ΕΜΕ.

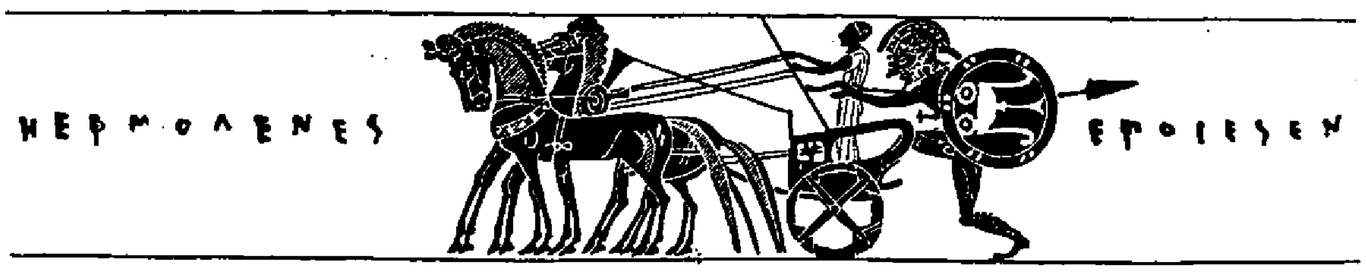


12*. MUNICH 2232 (Jahn 1082). Kylix : h. 0.135 ; d. 0.205.
Cat. (Jahn), p. 317. Brunn, no. 13.
Wernicke, *A. Z.* 1885, p. 252, pl. 16, 2
Klein, no. 13. Nicole, no. 13.
On each side warrior following chariot, with signature divided by the design: ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ ΕΜΕ.

13*. Oxford. Ashmolean Mus. 231. Formerly in Van Branteghem Coll. Kylix. From Capo di Monte (Bolsena) : h. 0.135 ; d. 0.20.

Cat. p. 14, fig. 20. Van Branteghem *Sale Cat.*, no. 10.
Helbig, *Röm. Mitt.* 1886, p. 22.
Burlington Cat. 1888, p. 10, no. 4, pl. 2.
Klein, no. 16. Nicole, no. 16.

On each side a quadriga with charioteer which a warrior is mounting with the signature divided by the design : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.



14*. PARIS. LOUVRE F. 87. Kylix. From Vulci: h. 0.14; d. 0.20.
Cat. iii, p. 750 : *Album*, ii, p. 100, pl. 69.
Dubois, *Notice* 1843, no. 253. *C. I. G.* 8192.
Brunn, no. 9, Per. et Chip. x, p. 227, fig. 144.
Klein, no. 10. Nicole, no. 10.
On each side female outline head with signature below:
ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝΕΜΕ·

15*. Louvre F 88. Kylix.
Cat. iii, p. 570.
Brunn, no. 6.
Klein, no. 4. Nicole, no. 4.
On each side signature only: ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.

16*. Würzburg 290. Kotyle. Formerly in Feoli Coll. : h. 0.10; d. 0.14.

Cat. iii, p. 58. *C. I. G.* 8190.

Mon. d. Inst. I, pl. 27, no. 46 = Reinach i, p. 75.

Gerhard, *Ann. d. Inst.* 1831, p. 257, no. 46.

Brunn, no. 4.

Campanari, *Vasi Feoli*, no. 161.

Klein, no. 6. Nicole, no. 6.

On each side signature only : ΗΕΡΜΟΛΕΝΕΣ ΕΠΟΙΕΣΕΝ.

17*. ? Kylix.
De Witte, *Durand Cat.* no. 1001. *C. I. G.* 8189.
Brunn, no. 3.
Klein, no. 5. Nicole, no. 5.
Signature only : ΗΕΡΜΟΛΕΝΕΣ ΕΓΟΙΕΣΕΝ.

18*. ? Kylix.
Formerly in Canino Coll. *Cat. étr.* no. 159. *C. I. G.* 8191.
Brunn, no. 14.
Klein, no. 17.
I. Two runners ΛΥΣΟΝ ΦΟΙΝΙΞ and senseless inscriptions.
Ext. On each side two lions with signature below.
on A [ΗΕΡΜΟ]ΛΕΝΕΣ ΕΓΟΙΕΣΕΝ on B [ΗΕΡ]ΜΟ[ΛΕΝΕΣ Ε]ΓΟΙΕ[ΣΕΝ].

ATTRIBUTED VASES

19. ? Kylix. From Capua.
Canessa Sale Cat. 1903, p. 21, no. 71 (with fig.).
Nicole, *Corpus* 26 (attributions).
A. Monkey and male outline head with hair and beard in black.
B. The same with the hair and beard reserved.

20. ? Kylix, frags. From Italy.
Van Branteghem *Sale Cat.*, no. 20.
Nicole, *Corpus* 26 (attributions).
On each fragment female outline head and on one : ΧΑΙΡΕ ΚΑΙ ΓΙΕ[Ι ΕΥ].

HISCHYLOS

The potter Hischylos is better known as one of the masters of the red figured and transitional styles (v. Hoppin, *Handbook* ii, p. 112). Two of his vases belong entirely to the black figured style, one signed by him in company with the painter Sakonides. (Cf. *s. v.* Sakonides.)

1*. BERLIN 2100. Center of kylix. From Etruria : h. 0.07 ; d. 0.135.

Cat., p. 460. Walters, *J. H. S.* 1909, p. 107, pl. 9. Fränkel, *Jahrb.* 1886, p. 134, pl. 12. *C. I. G.* 8229. Weil, *A. Z.* 1879, p. 183. Brunn, *K. G.* ii p. 700, no. 2. Klein, p. 98, no. 2. Nicole, *Corpus* 60. no. 2.

Komast holding kotyle : [HI]ϟ+V[ι]Oϟ ΕΓΟΙΕ.

The verb is complete and Brunn's restoration to ἐποίησεν is wrong.

2*. V. Sakonides 2*.

ATTRIBUTED VASES

3. Berlin 1897. Hydria. From Vulci : h. 0.437.
Cat. p. 383 (attr. to Hischylos) : *Res. étr.*, p. 4, no. 4.
Cat. étr. 162. *C. I. G.* 7877. Gerhard, *Neuerw. Denk.* iii, 1695.
Gerhard, *Aus. Vas.* iv, p. 18, pls. 249-250 = Reinach ii, 124.
Panofka, *Abh. Berl. Akad.* 1848, p. 217, 2.
Helbig, *A. Z.* 1861, p. 182 : Körte, *ibid.*, 1880, p. 179.
Stephani, *C. R.* 1865, p. 188 : 1874, p. 199.
Baumeister, iii, p. 2081, fig. 2319. Buschor, p. 141, fig. 101.
Arch. Anz. 1890, p. 29.
Schöne, *Museo Bocchi*, p. 118.
Shoulder : Three pairs of warriors, fighting.
Main picture : Harnessing a quadriga : ΣIMON ΣIKON EVOOΣ.
Below, animal frieze.

4. London. Brit. Mus. B. 589 (698) Plate. Formerly in Canino Coll. no. 22 : d. 0.223.
Cat. ii, p. 264.
Walters, *J. H. S.* 1909, p. 108, pl. 11 (left).
De Witte, *Description*, no. 22.
Nos. 5-7 are attributed by Walters to the school of Hischylos.
Dionysos seated.

5. Brit. Mus. B. 590. Plate : d. 0.19.
Cat. ii, p. 264.
Walters, *J. H. S.* 1909, p. 180, pl. 11 (right).
Warrior blowing trumpet.

6. Brit. Mus. B. 591. Formerly in Blacas and Durand Colls.
Plate. From Vulci : d. 0.19.
Cat. ii, p. 264.
De Witte, *Cab. Durand* no. 867.
Micali, *Storia*, pl. 100, 4.
Panofka, *Bild. Ant. Leb.*, pl. 6, 7.
Walters, *J. H. S.* 1909, p. 108.
Archer blowing trumpet.

KAULOS

Nothing is known of the master Kaulos except that he belongs to the Miniaturist group and was the potter for the painter Sakonides (v. Sakonides, no. 4*).

Würzburg, Kunstgesch. Mus. A. Weis. 357. - signierte Schale.

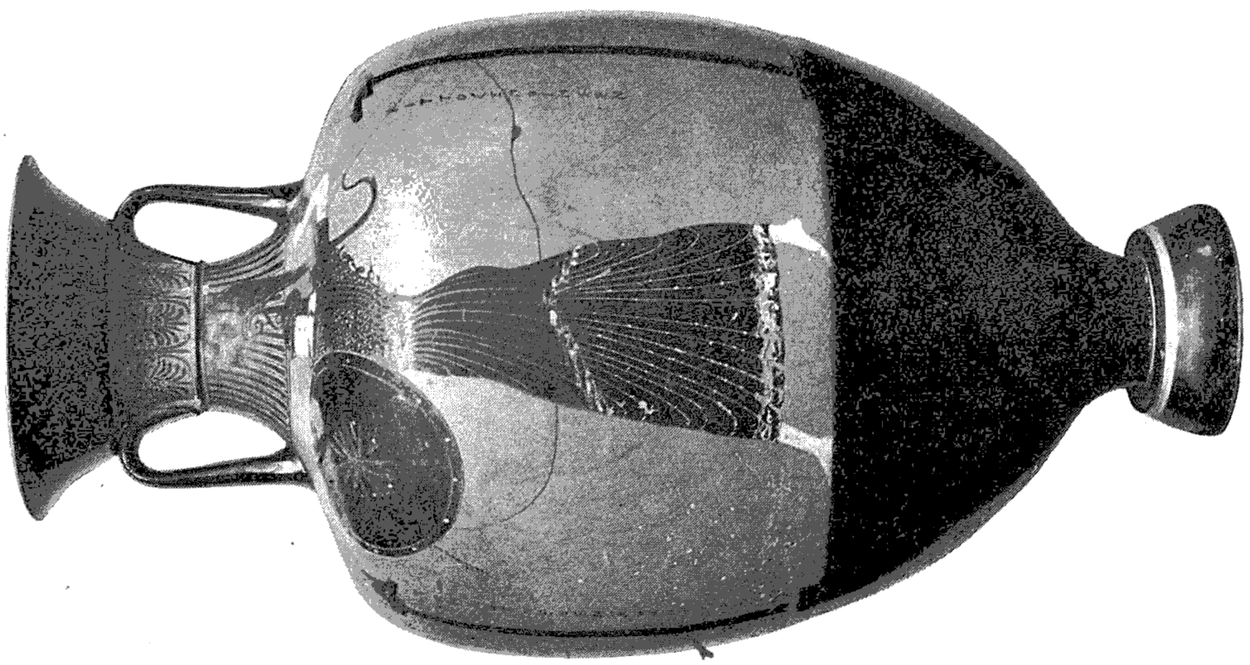
KITTOS

From the workshop of Kittos one vase, a Panathenaïc amphora of the usual type is preserved to us. We have no means of knowing the date of his activity since the vessel lacks the name of the archon which would give us an exact date. A comparison however with other vases of similar technique which are provided with the name of the archon allows us to assign the years 365-350 B. C. to this master provisionally.

1*. London. Brit. Mus. B. 604 (C 114). Panathenaïc amphora. From Teucheira. h. 0.714.
Cat. ii, p. 278. *Mon d. Inst.* x, pl. 48 b, g = Reinach i, pp. 212, 2 : 213,7.
De Witte, *Ann. d. Inst.* 1877, p. 326. Klein, p. 86.
Dennis, *Trans. Roy. Lit. Soc.* ser. 2, ix, part 1, p. 170,3.
Stephani, *C. R.* 1876, p. 42, no. 40. Nicole, *Corpus* 28.
Gardiner, *J. H. S.* 1906, p. 9, pl. 3 (B). Kretschmer, p. 179.
Cecil Smith, *B. S. A.* iii, p. 192. Brauchitsch, pp. 54, no. 86, 55, fig. 14 (A).
Hauser, *Neuattisch. Rel.* p. 160.
Walters, i, p. 391.

A. Athena : Triptolemos on each column.

B. Pankration.
On Athena's shield VHV. Between the rays PIϘ.
l. h. column (kionedon) : TON AΘENEΘEN AΘLON.
r. h. column (kionedon) : KITTOϚ EΓOIHϚEN.



1*. Eleusis. Frags of amphora or krater. From Eleusis.
Philios, *Ephem. Arch.* 1888, p. 193, pl. 12,1 = Reinach i, p. 514, 3-5.
Nicole, *Corpus* 29.
Kretschmer, p. 141.
Heads of two male and two female figures
ΥΛΕΙΜΑ+ΟΣ ΜΕΓΟΙΕΣΕΚΕΜΙΚΕ·

1*. ATHENS CC 691 (1045). Oinochoe. From Athens: h. 0.19.
Cat., p. 216. *Deltion* 1889, p. 64, no. 2.
Schneider, *Athen. Mitt.* 1889, p. 334, pls. 13-14.
W. V. 1889, pl. 1, 3. Milliet, *Etudes*, p. 95.
Kretschmer, p. 194. Nicole, *Corpus* 30.
Pottier, *Louvre Cat.* iii, p. 806.
Komos : +ΣΕΝΟΚΛΕΕΣ : ΚΛΕΣΟΦΟΣ ΕΠΟΙΕΣΕ[Ν] ΕΛΡΑΦΣΕΝ.

a

b

1*. PARIS. LOUVRE CA 518. Rhyton in form of male and female heads. From Athens ? : h. 0.20.
Mon. Grecs. 1897, pp. 53-67, pls. 16-17.
Rev. Arch. 1900, ii, p. 181, pl. 13.
Nicole, *Corpus* 124.
Signature incised on rim.
ΚΛΕΟΜΕΝΕΣ ΝΙΚΙΟΥ ΑΘΕΝΑΙΟΣ ΕΠΟΙΕΣΕΝ :

KLITIAS

Only four signatures of the painter Klitias are known to us and these are always found together with the signature of his fellow Ergotimos. But his reputation is secure as he was the artist of that masterpiece of Attic vasepainting, the celebrated François Vase.

He stands at the threshold of the black figure style and although we have scattered signatures of earlier artists and potters, it is probable that the fashion of affixing his signature to his work became a general practice with him.

Inv. 4604.

1*. Berlin. Kylix. From Gordion : h. 0.105 ; d. 0.177.

G. and A. Körte, Gordion (*Ergänzungsheft* v, *Jahrb.*), p. 140, fig. 127, pl. 7.

Nicole, *Corpus* 21, no. 4.

Three dolphins and a fish

Signature only : [ΚΛΙΤ]ΙΑΣ : ΜΕΛΡΑΦΣΕΝ.

» » ΕΡΛΟΤ[ΙΜΟΣ ΜΕΓΟΙ]ΕΣΕΝ.

2*. FLORENCE 4209. Col. Krater. From Chiusi: h. 0.66; d. 0.57.

The François Vase, so called after its discoverer Alexandre François, was found at Fonte Rotella near Chiusi in 1844, in numerous fragments, lying in and around two contiguous graves. Twenty years later an additional fragment was found which has now been inserted in the vase. In 1900 it was badly smashed by a lunatic. Two pieces were stolen of which one has since been restored and is exhibited with the vase but not inserted.

The vessel is perhaps the most celebrated Greek vase in existence and has the most voluminous literature, so much so that no attempt has been made here to give an absolutely complete bibliography. Only the most essential references or reproductions of it have been included here.

The pictorial reproductions of the vase fall into three classes. The first, published in the *Monumenti dell' Instituto* iv, pls. 54-58 was repeated in the *Archaeologische Zeitung* 1850, pls. 23-24 and in the *Wiener Vorlegeblatter* ii, pls. 1.5. The second with some changes appeared in the *Wiener Vorlegeblatter* 1888, pls. 2-4 and was discussed by Loeschcke in the *Archaeologische-Epigraphische Mittheilungen aus Oesterreich-Ungarn* 1888, pp. 38-59. Until 1900 all illustrations were taken from these two sources when the Furtwängler-Reichhold publication appeared containing for the first time absolutely accurate drawings of the vase. Since that time every illustration of the François Vase has been taken from the Reichhold drawings.

Pictorial [1].

1st period. *Mon. d. Inst.* iv, pls. 54-58 = Reinach i, pp. 134-136.
A. Z. 1850, pls. 23-24. *Ann. d. Inst.* 1866, pl. G.
Overbeck, *H. G.*, pp. 198 ff., pl. 9, 1 : 345, pl. 15, 1.
W. V. ii, pls. 2-5.

1. As various details of the vase are so commonly utilised for illustrations of costume, armour etc. in such publications as Roscher's *Lexikon* and Daremberg-Saglio, *Dict. des Antiq.*, references to such isolated illustrations have here been omitted.

2nd period. *W. V.* 1888, pls. 2-4. Baumeister iii, pl. 74.
Rayet et Collignon, pp. 86-94, figs. 44-49.
3rd period. *F. R.* i, pp. 1-14, 55-62, pls. 1-3, 11-13.
Walters i, pl. 28.
Milani, *Florence Cat.*, pp. 148-149, pl. 41.
Buschor, pp. 124 ff., figs. 90-91. Herford, p. 65, pl. 5.
Per. et Chip. x, pp. 138-178, figs. 93-110.
Ducati, pp. 221-229, fig. 177-184.

General.

Cat., pp. 148-149, pl. 41. Braun, *Ann. d. Inst.* 1848, pp. 299-382.
Birch, *Bull. d. Inst.* 1850, pp. 7 ff. Gerhard, *A. Z.* 1850, pp. 257 ff.
Brunn, *Bull. d. Inst.* 1863, p. 188 ; id. *K. G.*, ii, pp. 676-680. id. *Gesch. d. Griech. Kunst* i, pp. 166 ff.
Weizsäcker, *Rhein. Mus.* n. s. t. 1877, pp. 28 ff. (for literature up to 1877) ; id. 1878, pp. 364 ff. id. 1880, pp. 350 ff.
Luckenbach, p. 473 ff. Heydemann, *Mitt. aus Oberital*, p. 83.
Lenormant, *Rev. Arch.* vi, pp. 205 ff. Klein, pp. 32 ff.
Reichel, *Arch. Epigr. Mitt.* 1888, pp. 38 ff. Kretschmer, pp. 112 ff.
Bulle, *Silene in d. arch. Kunst*, pp. 5 ff. Robert, *Bild. u. Lied*, pp. 8 ff.
Schneider, *Sächs. Ber.* 1891, pp. 204 ff. : id. *Proleg. z. Gal. Her. Bild.* and *Troisch. Sagenkr.* passim. Jahn, *Int. Munich Cat.* clii-clxii.
Amelung, *Führer*, pp. 202-226. Nicole, *Corpus* 21, no. 1.
Jolles, *Jahrb.* 1904, p. 27. Langlotz, p. 11. *C. I. G.* 8185.
Pottier, *Louvre Cat.* iii, pp. 614-619.
Cecil Smith, *J. H. S.* 1894, p. 215.

Inscriptions.

Neck : Upper zone, Calydonian Boar Hunt.

A. ΑΡΓΥΙΕΑ (r.) ΑΡΙΣΤΑΝΔΡΟΣ (bs.) ΙΑΒΡΟΣ ΘΟΡΑ+Σ ΑΝΤΑΝΔΡΟΣ ΕΥΘΥΜΑ+ΟΣ ΜΕΙΑΝΙΟΝ ΑΤΑΙΑΤΕ ΜΕΘΕΓΟΝ ΓΕΙΕΥΣ ΜΕΙΕΑΡΟΣ ΟΡΜΕΝΟΣ ΜΑΡΦ··Σ (r.)ΓΟΙΝΔΕΥΚΕΣ (r.) ΚΑΣΤΟΡ (r.) ϘΟΡΑ+Σ ΑΝΤΑΙΟΣ ΕΝΕΡΤΕΣ ΑΚΑΣΤΟΣ (r.) ΑΣΜΕΤΟΣ ΚΙΜΕΡΙΟΣ ΑΝΤΙ-ΜΑ+ΟΣ (r.) ΣΙΜΟΝ (r.) ΕΒΟΙΟΣ ΓΑΥΣΙΙΕΟΝ (r.) ΚΥΝΟΡΤΕΣ (r.) ΤΟ+ΣΑΜΙΣ.

Dance of Theseus.

B. ϽΙΕΣΕΝ ΦΑΙΔΙΜΟΣ ΒΙΓΟΔΑΜϜΙΑ ΔΑΙΔΟ+ΟΣ (r.) ΜΕΝΕΣΘΟ (r.) [ΕΥΡ] ΥΣΦΕΝΕΣ (r.) ΚΟΡΟΝΙΣ ΒΕΥ-+ΣΙΣΡΑΤΙ [Σ] (r.) ΔΑΜΑΣΙΣΡΑΤΕ (r.) ΑΝΤΙΟ+ΟΣ (r.) ΑΣΤΕΡΙΑ (r.) ΒΕΡΝΙΓΟ (r.) ΙΥΣΙΔΙΚΕ (r.) [ΓΡ]-ΟΚΡΙΤΟΣ (r.) ΕΓΙΒΟΙΑ (r.) ΘΕΣΕΥΣ ΘΡΟΦΟΣ (r.) [ΑΡ]ΙΑΔ[ΝΕ] (r.).

Lower zone.

A. Centauromachy. [Θ]ΕΣΕΥΣ (r.) ΑΝΤΙΜΑ+ΟΣ ΒΥΙΑΙΟΣ (r.) ΑΚΡΙΟΣ (r.) ΒΑΣΡΟΙΟΣ ΚΑΙΝΕΥΣ ΓΕΤΡΑΙΟΣ (r.) ΓΥΡΟΣ (r.) ΒΟΓΙΟΝ ΜΕΙΑΝ[ΙΓΟΣ] ΔΡΑ[ΑΣ] ΟΡΟ[Σ] ΒΙΟΣ.

B. Chariot Race. ΒΙΓΟ[ΘΟ]ΟΝ ΔΑΜΑΣΙΓΟΣ ΔΙΟΜΕ-ΔΕΣ ΑΥΤΟΜΕΔΟΝ ΟΙΥΤΕΥΣ Α[+]ΙΙΕΥΣ.

Body.

Main zone, continuous. Mariage Feast of Peleus and Thetis.

[Ο]+ΕΑΝΟΣ (r.) ΒΕΡΜΕΣ (r.) ΜΑΙΑ ΜΟ[Ι]ΡΑ[Ι] ΑΘΕ-[ΝΑ]ΙΑ ΔΟΡΙΣ (r.) ΝΕΡ[Ε]VΣ ΑΡΕΣ (r.) ΑΦΡΟΔΙΤΕ (r.) ΜΕΙΓΟΜΕΝΕ : ΚΙΕΙΟ ΕΥΤΕΡΓΕ ΘΑΙΕΙΑ ΒΕΡΣ (r.) ΙΕVΣ ΟΡΣΝΙΑ ΚΑΙΟΓΕ ΕΔΑΟΤΙΜΟΣ ΜΕΓΟΙΕΣΕΝ (r.) ΒΟΡΑΙ ΔΙΟΝΥΣΟΣ (r.) ΒΕΣΤΙΑ (r.) +ΑΡΙΚΙΟ (r.) ΔΕϺ[Ε⁻ΕΡ], +ΙΡΟΝ (r.) ΙΡΙΣ ΚΙΤΙΑΣ ΜΕΛΡΑΦΣΕΝ (r.) ΒΟϺ[ΟΣ] (on altar) ΓΕΙΕΥΣ (r.) ΘΕΤΙΣ (r.) Under handle ΣΤΕΣΙ+ΟΡΕ ΕΡΑ[ΤΟ]ΓΟΙΥΜΝΙΣ ΑΝΦΙ-ΤΡΙΤΕ (r.) [ΓΟ]ΣΕΙΔΟΝ] (r,) ΒΕΦΑΙΣΤΟΣ (r.)

Body. Lower zone.

A. Apotheosis of Hephaistos ΑΡΤΕΜΙΣ ΑΡΕΣ ΑΘ[ΕΝΑ]ΙΑ ΗΕΡΑ ΙΕΥΣ ΗΑΦΡΟΛΙΤΕ (r.) ΔΙΟΥΝΣΟΣ (r.) ΗΕΦΑΙΣΤΟΣ (r.) ΣΙΛΕΝΟΙ ΝΥΦΑΙ (r.).

B. Troilos. ΑΓΟΥΟΝ ΤΡΟΟΝ (r.) ΚΡΕΝΕ ΡΟΔΙΑ (r.) ΘΕΤΙΣ (r.) ΗΕΡΜΕ[Σ] (r.) ΑΘΕΝΑΙ[Α] ΤΡΟΙΛΟΣ (r.) ΗΥΔΡΙΑ (r.) [ΓΟΛΥ+] ΣΕΝ[Ε] (r.) ΑΝΤΕΝΟΡ ΓΡΙΑΜΟΣ ΗΕΚΤΟΡ (r.) ΓΟΛΙΤΕΣ (r.).

ΦΑΚΟΣ (on seat).

On handle Α+ΙΛΕΥΣ (r.) ΑΙΑΣ.

» » Α+ΙΛΕΥΣ (r.) ΑΙΑΣ.

3*. London. Brit. Mus. B. 601 4.5. Kylix, frags. From Naukratis.

Cat. ii, p. 272. *Naukratis* ii, pls. 21, nos. 827-829.

Class. Rev. ii, p. 233.

B. 601,4. Three fragments. 1. [Ε]ΓΛΟΤΙΜΟΣ Ε[ΓΟΙΕΣΕΝ].

2. ΕΣΕΝ.

3. [ΚΛΙΤ]ΙΑΣ.

B 601. 5. Three fragments. It is not certain whether all belong to the same vase.

1. [ΕΡΛΟΤΙ]ΜΟΣ.

2. } [ΚΛΙΤΙ] ΛΣ : ΕΛΡΑΦΣΕΝ.
3. }

1*. Berlin 1732. Oinochoe. From Vulci : h. 0.255.

Cat., p. 276. *Bull. d. Inst.* 1835, pp. 163 ff: *ibid.* 1839, p. 6.

Gerhard, *Aus. Vas.* pls.122- 123 = Reinach ii, p. 66. Klein, p. 48.

Brunn, *K. G.* ii, p. 704. Heydemann, *Ann. d. Inst.* 1880, p. 86,13.

Furtwängler, *Bronzefunde*, p. 99. Nicole, *Corpus* 32. *C. I. G.* 8239. *W. V.* 1889, pl. 1, 2.

Genick, *Griech. Keram.*, p. 22, pl. 33,5. Kretschmer, p. 151.

Roscher, ii, p. 1695, no. 3 (upper frieze). Walters i, p. 383.

Ducati, p. 230, fig. 187-188.

Saglio ii, p. 106. Langlotz, p. 14.

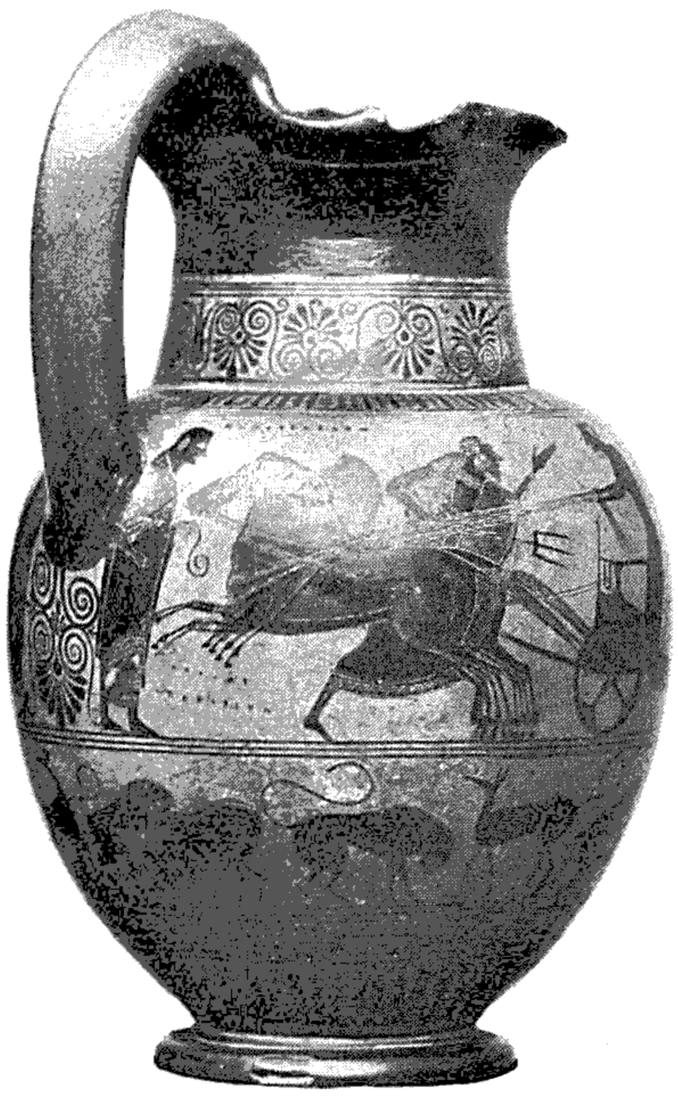
Zahn, *Die Umschau*, 1901, p. 229, fig. 3.

Deonna, *Bull. de l'Inst. Genevois*, 1908, p. 20, fig. 12.

Main frieze : Herakles in combat with Kyknos and Ares.

ΗΕΡΑΚΙΕΣ Α· ΕΣ (r.) ΚΥΚΤΟΣ ΑΘ·ΝΑΙΑ ΙΟΙ··· ··ΣΕΙ-ΔΟΝ ΗΑΙΙΟΣ / ΛΕΡΟΝ ΦΟ·ΟΣ ΗΟΚΜ···Σ ··ΛΟΡΑ ·ΓΟΙΟΝ ΔΙΟΝΥΣΟΣ (r.) +ΟΙ+ΟΣ ΜΕΓΟΙΕΣΕΝ.

Lower frieze : animals.



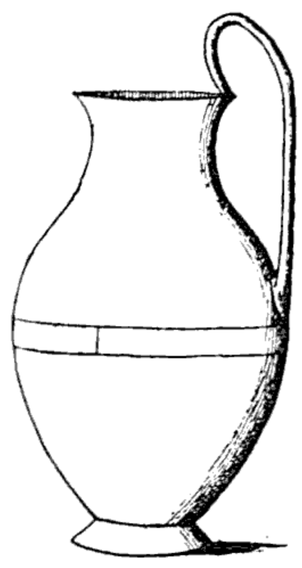
KRITON

Gołuchów, Mus. Czartoryski

1*. ~~Cracow. Coll. Dzialinska.~~ Jug. From Caere : h. 0 21. De Witte, *Vases à l'Hôtel Lambert*, p. 115. Klein, p. 213. *Bull. d. Inst.* 1860, p. 184. Kretschmer, p. 187, note 1. Studniczka, *Jahrb.* 1887, p. 144. Nicole, *Corpus* 127. De Longpérier, *Rev. Arch.* 1868, p. 345, no. 3.

No decoration except for a red band on which is the signature : KPITON EΓOIESEN : VEΓDSVS.

According to Studniczka the last word is λειποῦς οὖς with which Kretschmer disagrees.



LYDOS

Whether Lydos, 'The Lydian' is to be regarded as painter or potter is a matter of considerable dispute. Both of his existing signatures are fragmentary and in the case of the Acropolis deinos part of a potter's signature is included on the vessel. Graef and Klein regard ἐποίησεν as going with Lydos, the three dots ending the signature and ἔγραψεν belonging to a name now lost. On the other hand, Pottier and Nicole, on the analogy of other signatures where the name and the verb are separated by dots, consider Lydos as the painter.

Until a third complete signature is forthcoming, the question must remain unsettled.

1*. Athens. Deinos, frags. From Acropolis.

Graef, *Akropolisvasen* i, pp. 69-71, no. 607, pls. 33-35.

Richards, *J. H. S.* 1893, p. 291, pl. 12,2 (Hephaistos frag.).

Tsountas, *Ephem. Arch.* 1885, p. 54, note 1 (inscription).

Hartwig, *B. C. H.* 1896, p. 366. Klein, p. 217.

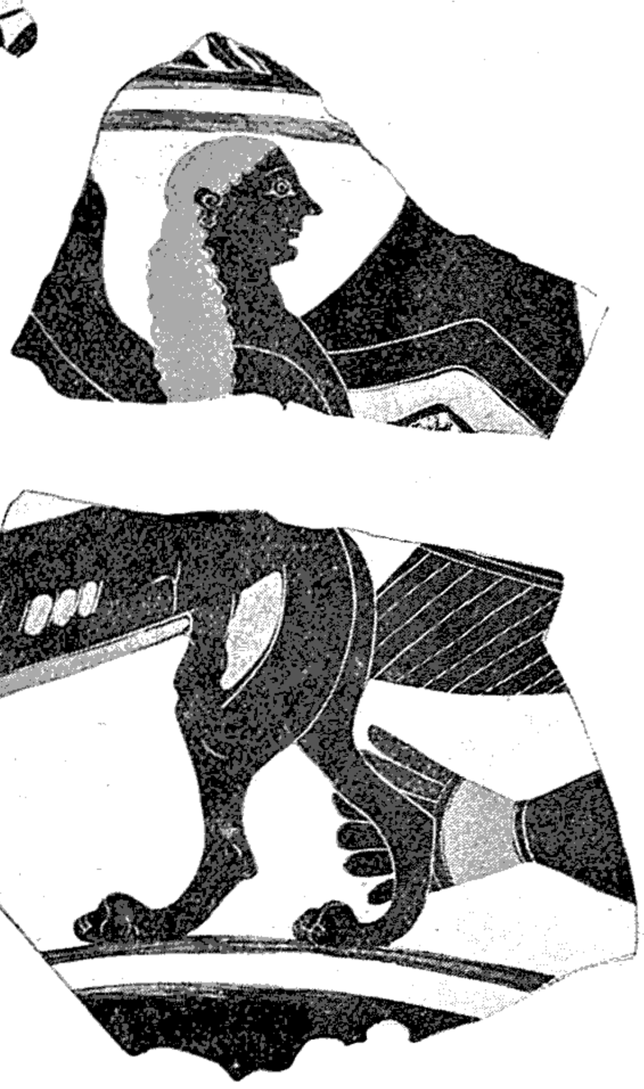
Nicole, *Corpus* 33, no. 2.

Three friezes :

Upper : Gigantomachy : ΔΙΟΝ (r.) ΑΡΙΣΤΑ[ΙΟΣ] ΗΕΦ·····
ΑΦΡΟΝ·ΤΕΝ·ΙΜΟΣ(r.)ΗΕΡΜΕΣ (r.)ΑΓΓΕΛΙΧΟΓΝΙΟΣ.
On rim incised : ·····ΣΕΝ ΗΟΝΥΔΟΣ : ΕΡΑΨ.

Middle : Sacrificial procession.

Lower : animals.



[163]

2*. Paris. Louvre F 29. Fragment. Formerly in Campana Coll.

Cat. iii, pp. 696, 725. Nicole, *Corpus* 33, no. 1.

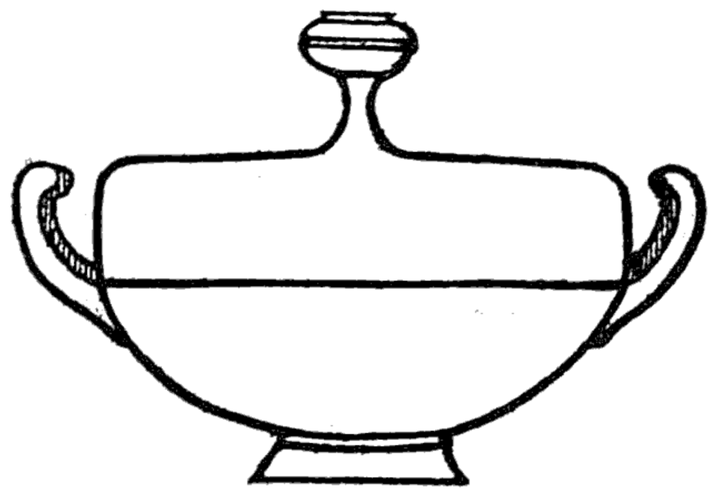
Graef, *Akropolisvasen* i, p. 70.

Per. et Chip. x, p. 198.

Iliupersis : Neoptolemos, brandishing body of Astyanax, rushing at Priam : HOIVΔOS : EΛPSEN.

1*. Athens Coll. Carapanos. Kylix with cover. From Ampelokipi [Attica] : h. 0.09 ; d. 0.095.
De Witte, *B. C. H.* 1878, p. 547 with fig. (shape and inscription).
Klein, p. 213.
Kretschmer, p. 197.
Nicole, *Corpus* 129.
Signature in circle around cover.

ΛVKIИOΣ AИEΘHKEИ THI AΘHИAAI TOΓPΩTOИ HPΓAΣATO.



1*. Lyon. Musée Archaéologique. Kothon : h. 0.135 ; d. 0.22. Pottier, *Louvre Cat.* iii, p. 806.

Signature only around rim.

ΛVSIAΔES ΜΕΠOISENEV·

1*. Paris. Louvre F 339. Olpe. From Caere : h. 0.27.
Cat. iii, pp. 700, 805. *Album* ii, p. 130. Klein, p. 213. De Witte, *Rev. Arch.* 1862, pp. 332-335 : id. *Comptes Rendus Acad. d. Inscript. et Belles-Lettres* 1862, p. 71. Braun, *Ann. d. Inst.* 1855, p. 52. Brunn, *K. G.* ii, p. 706. Kretschmer, p. 143. Nicole, *Corpus* 128.
The vessel is entirely covered with a black glaze except for a reserved band on which is the signature.
ΛΥΣΙΑΣΜΕΓΟΙΕΣΕΝ ΒΕΜΙΧΟΝΕΙ (r.).

1*. Athens CC 669. Aryballos. From Attica : h. 0.13.
Cat., p. 203. Deltion, 1890, p. 152, no. 18.
Kretschmer, p. 187. Nicole, *Corpus* 34.
The vase is badly mutilated.
Sphinx, two columns, three figures and two more figures under the handle. On the handle a Gorgoneion.
Signature on foot.
ΕΛΡΑΦΣΕΝ : ΜΝΕΣ[ΙΚΛΕ]ΙΔΕΣ : ΕΔΟΚΕΝ : ΦΟΚΙ : ΚΕΑΛΤΕΣ.

1*. ? Formerly in the Castellani and De Witte Colls. Kylix. From Capua.

Pottier, *Gaz. Arch.* 1888, p. 171. Klein, p. 84. *Arch. Anz.* 1866, p. 276. Heydemann, *Pariser Antik.*, p. 88. Krestschmer, p. 74. Nicole, *Corpus* 36. Wernicke, p. 24, note 1 : id. *Sitzber. Berl. Akad.* May, 1889.

I. Female winged figure running.

A. Young rider : MVSΓIOS : EΓOIESEN.

B. The same : MVSΓIC‹ ΓOIESEN.

1*. Castle Ashby. Coll. of the Marquess of Northampton.
Kylix, frag.
Conze, *Arch. Anz.* 1864, p. 237. Klein, p. 79, no. 2.
Nicole, *Corpus* 37, no. 2.
Signature only : [ΝΕΑ]ΝΔΡΟΣ ΕΠΟΙΕΣΕΝ.

2*. Paris. Louvre F 82. Kylix. From Vulci.
Cat. iii, p. 749. De Witte, *Rev. Phil.* ii, p. 483.
Brunn, *K. G.* ii, p. 708. Klein, p. 79, no. 1.
Nicole, *Corpus* 37, no. 1.
Luce, *A. J. A.* 1916, p. 460, i, A.

I. Herakles and the Nemean Lion.

A. Signature only : ΝΕΑΝΔΡΟΣ ΕΠΟΙΕΣΕΝ.

B. The same.

NEARCHOS

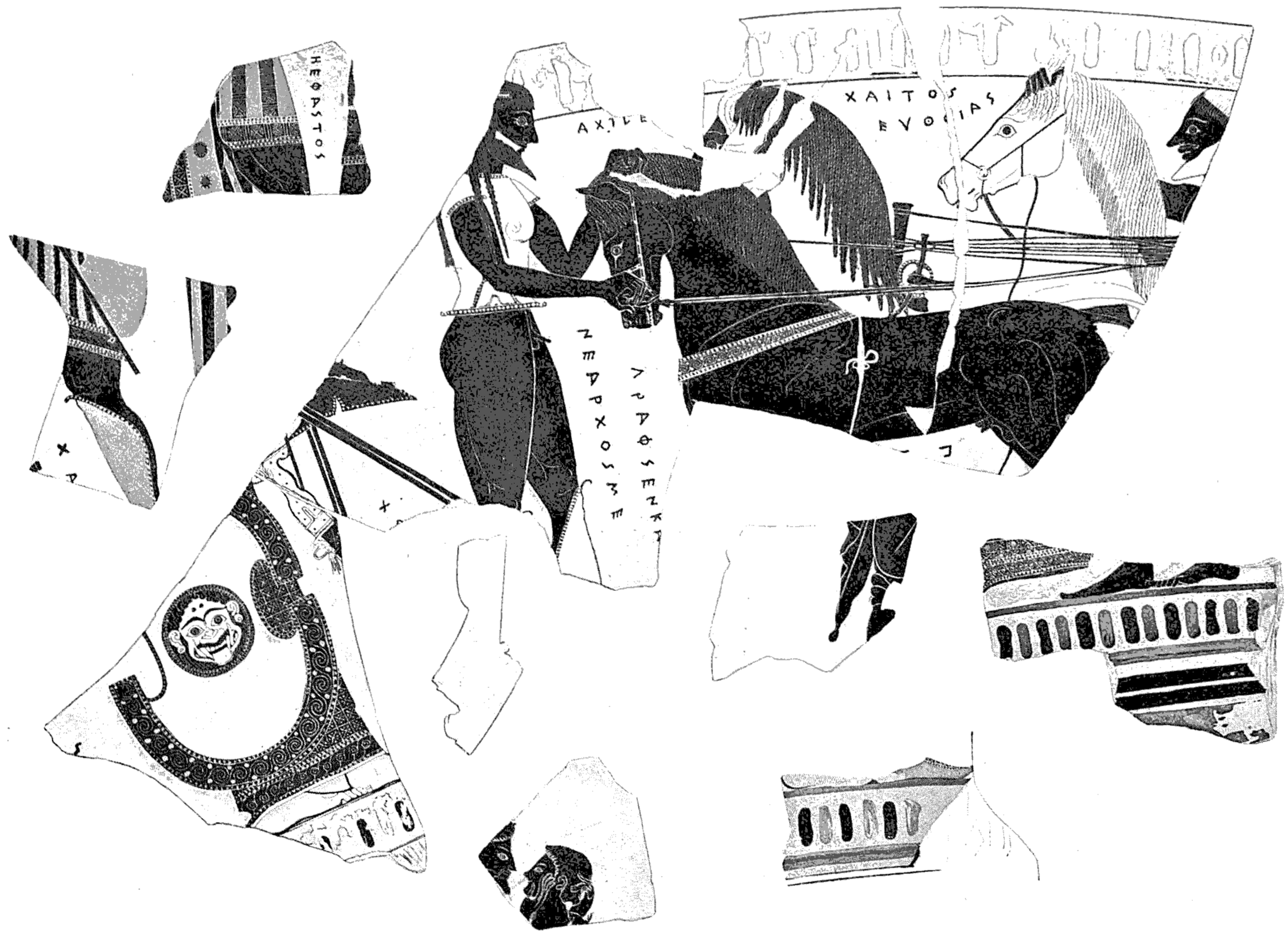
The artist Nearchos belongs to the early part of the black figure period and judging from the fragments with his signature which were found on the Acropolis, was a painter of no mean ability. His activity was continued later by his sons, Tleson and Ergoteles, both prominent members of the Miniaturist group.

1*. ATHENS. Kantharos, frags. From Acropolis.

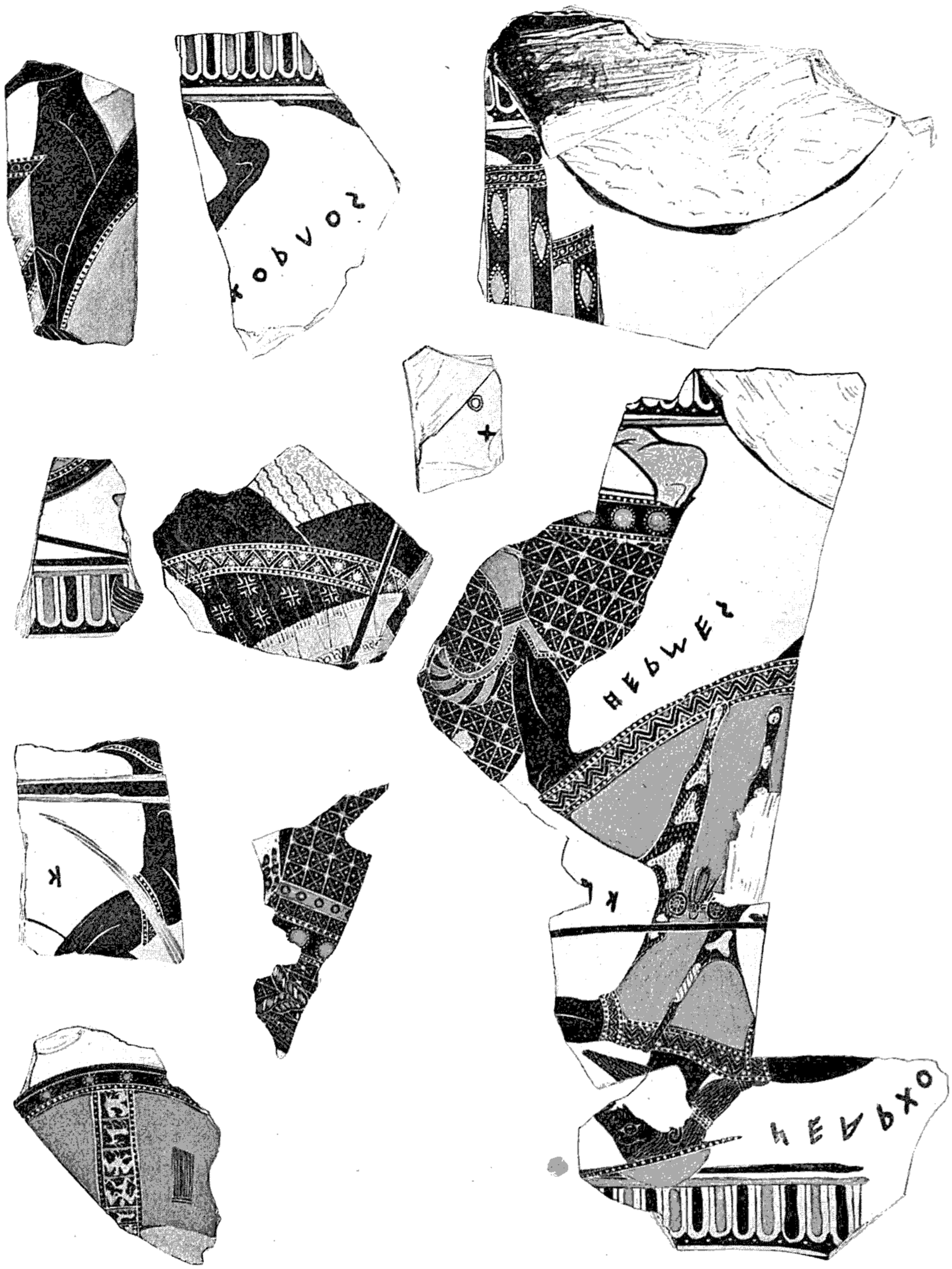
Graef, *Akropolisvasen* i, p. 71, no. 611, pl. 36 a-f.
W. V. 1888, pl. 4,3 (frags. a, b and e) = Per. et Chip. x, p. 201, fig. 130. Klein, p. 38. Nicole, *Corpus* 38, no. 1.
Benndorf, *G. S. V.*, pl. 13 (frags. a and b).
Studniczka, *Jahrb.* 1887, p. 142, note 19.
Dumont et Chaplain, ii, p. 11, no. 5.
Kretschmer, pp. 127, 253.

Thetis bringing the arms to Achilles.

a) ΝΕΑΡΧΟΣ ΜΕΛΡΑΦΣΕΝ ΚΑ ΑΠΙΛΕ ΧΑΙΤΟΣ ΕΥΘΕΙΑΣ ΧC····.
c) ···Σ.
e) ΗΕΦΑΣΤΟΣ.
f) ΧΑ···


ΗΕΦΑΣΤΟΣ
ΑΧΙΛΕ
ΧΑΙΤΟΣ
ΕΥΘΙΑΣ
ΝΕΑΡΧΟΣΜΕ

2*. ATHENS. Kantharos, frags. From Acropolis.
Graef, *Akropolisvasen* i, p. 72, no. 612 a-j, pl. 36.
Per. et Chip. x, p. 200, note 1.
Nicole, *Corpus* 38, no. 2.
Gigantomachy.
a) ΝΕΑΡΧΟ· (r.) ΚΛ· ΘΕΡΜΕΣ (r.).
c) Κ·
f) ΧΟΡΛΟΣ (r.).
h) Χ·



NIKOSTHENES

Brunn, *KK. G.* ii, pp. 709-720. Klein, pp. 50-71.
Pottier, *Louvre Cat.*, pp. 451 ff. Walters, i, pp. 384-385.
Perrot [1] et Chipiez, x, pp. 255-270. Nicole, *Corpus* 61.
Hoppin, *Handbook Attic. R. F. Vases*, i p. 224.
Buschor, p. 140. Beazley, *V. A.*, p. 23.

There is no other Athenian potter who equals Nikosthenes in point of activity. Of course it is well known that in the signed vases we only possess a small fraction of the total Attic output but it is fair to assume that what we have represents a fair proportion of the work of the different masters and since we have far more vases with the signature of Nikosthenes we may assume that his atelier was more active than the others. Or else we must assume that for some reason he habitually signed a greater proportion of his vases than did his fellows.

Up to the present moment eighty seven vessels are known to bear his signature. Of these eighty are vases or fragments of the black figure style, one of the dual technique and six of the red figure style, two of these last being signed as well by the painter Epiktetos. In addition there are seventeen more black figure vases which have either entirely disappeared or else their whereabouts is unknown to me. Probably there are numerous others and undoubtedly there exist a number in the various private collections in England for example, which have never been published.

This gives us altogether one hundred and two signatures and as I have said the number might well be increased. The presence of the vases in the dual and red figure technique together with the fact that the painter Epiktetos was employed by Nikosthenes assigns his activity to the transitional period owards the latter part of the sixth century.

1. According to Perrot a dissertation on Nikosthenes has been written by a young French savant, M. Boulanger. It has not however been published and I have never seen it. Boulanger gives the total number of signatures on vases and fragments as ninety-eight.

NIKOSTHENES

Of the known eighty vases of the black figure technique by far the greater number consists of amphorae of the well known Nikosthenic shape. There are no less than forty-three of these and fragments belonging to another. Next there are fourteen kylikes, six complete and fragments belonging to eight more of the ordinary shape and six eye-kylikes. Other vessels are represented as follows: one kyathos and fragments of three others, three phialai of the mesomphalos type, two oinochoai (with decoration on a white ground), four fragments belonging to skyphoi, one pyxis, one volute krater and one olpe. The seventeen lost vases include thirteen amphorae, two kylikes, one kyathos and one oinochoe.

The work of the Nikosthenes atelier is fairly standardized and of course, thoroughly conventional. The amphora which bears his name was probably the invention of his workshop and it is fairly safe to conclude that practically all of this type, certainly the greater number which bear no signature, come from his atelier. As yet no work dealing with him as Beazley has dealt with most of the more important red figure artists has been published. Any serious attempt to group the products of his factory together would probably result in several hundred attributions. At the present only a few attributions have been made which are given on pp. 290-293.

1* a-d. ATHENS. Skyphos, frags. From Acropolis.
Four fragments of feet.
a) Graef, *Akropolisvasen*, i, p. 154, no. 1408 a-b, pl. 78. Deltion 1888, p. 83. Nicole, no. 82.
Signature inside foot. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
b) Graef, ii, p. 154, no. 1409, pl. 77. Nicole, no. 83.
[ΝΙΚ]ΟΣΘΕΝΕΣ ΕΠ[ΟΙΕΣΕΝ].
c) Graef ii, p. 155, no. 1410. Nicole, no. 84.
[ΝΙΚΟΣΘ]ΕΝΕΣ ΜΕ[ΓΟΙΕΣΕΝ].
d) Graef ii, p. 155, no. 1411. Nicole, no. 85.
ΝΙ[ΚΟΣΘΕΝΕΣ ΝΕΠΟΙΕΣΕΝ].

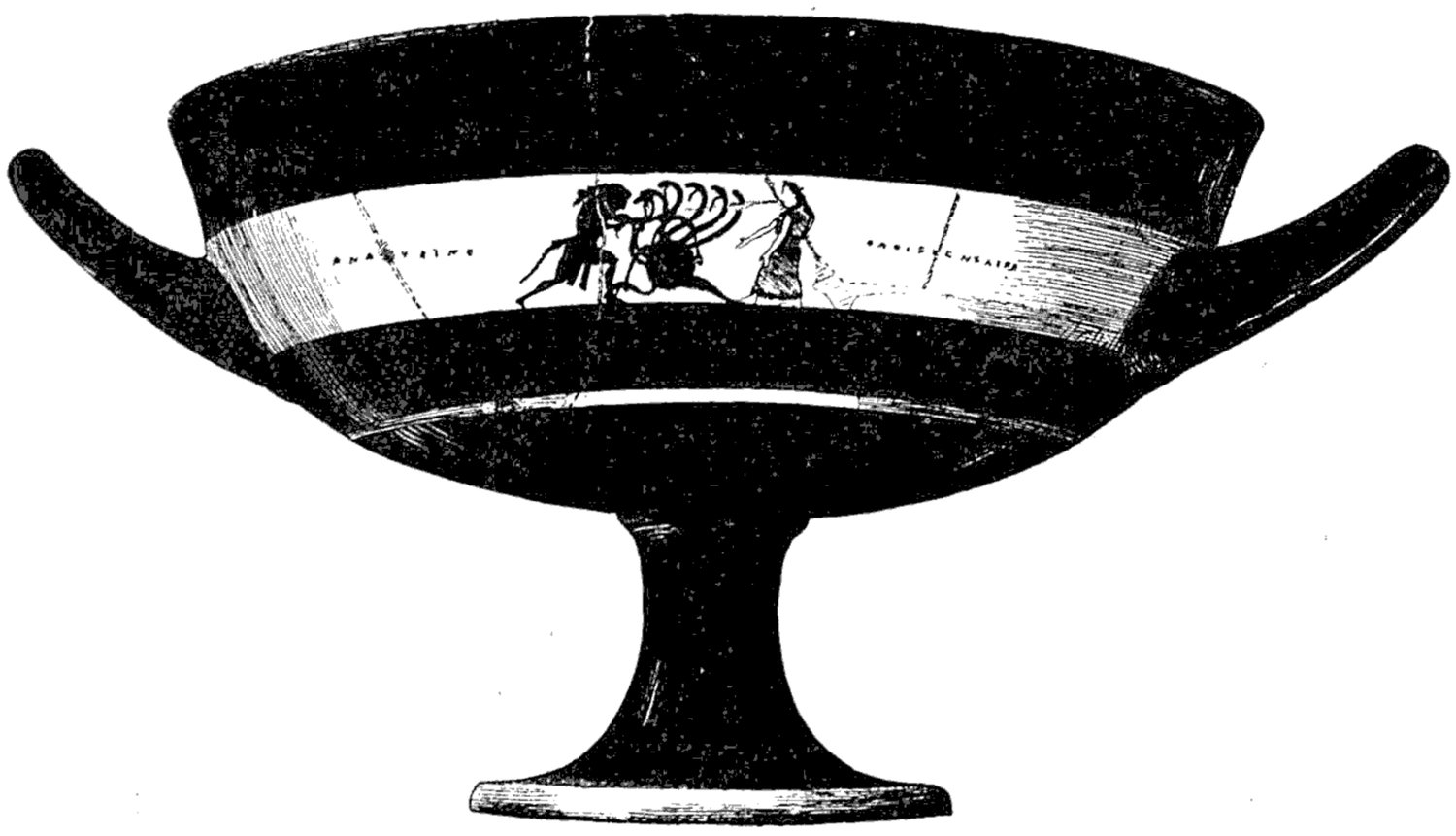
2* *a.d.* ATHENS. Kylix, frags. From Acropolis.
Graef, iii, p. 181, nos. 1746-49, pls. 85-87. Nicole, nos. 72-76 [in error counts *five* fragments instead of four].
a) 1749. Kylix foot. Klein, no. 78. Benndorf, *G. S. V.* pl. 28, 22. *W. V.* 1890/91, pl. 4,4. ΝΙΚΟΣΘΕΝΕΣ ΜΕΓΟΙΕΣΕΝ.
b) 1747. Kylix foot. Graef ii, pl. 87. [ΝΙΚ]ΟΣΘΕΝΕΣ ΕΓΟΙ[ΕΣΕΝ].
c) 1746. Exterior of kylix. Graef ii, pl. 86. [ΝΙΚ]ΟΣΘΕΝΕΣ.
d) 1748. Exterior of kylix. Graef ii, pl. 85. [ΝΙΚΟ]ΣΘΕΝΕΣ ΕΓΟ[ΙΕΣΕΝ].

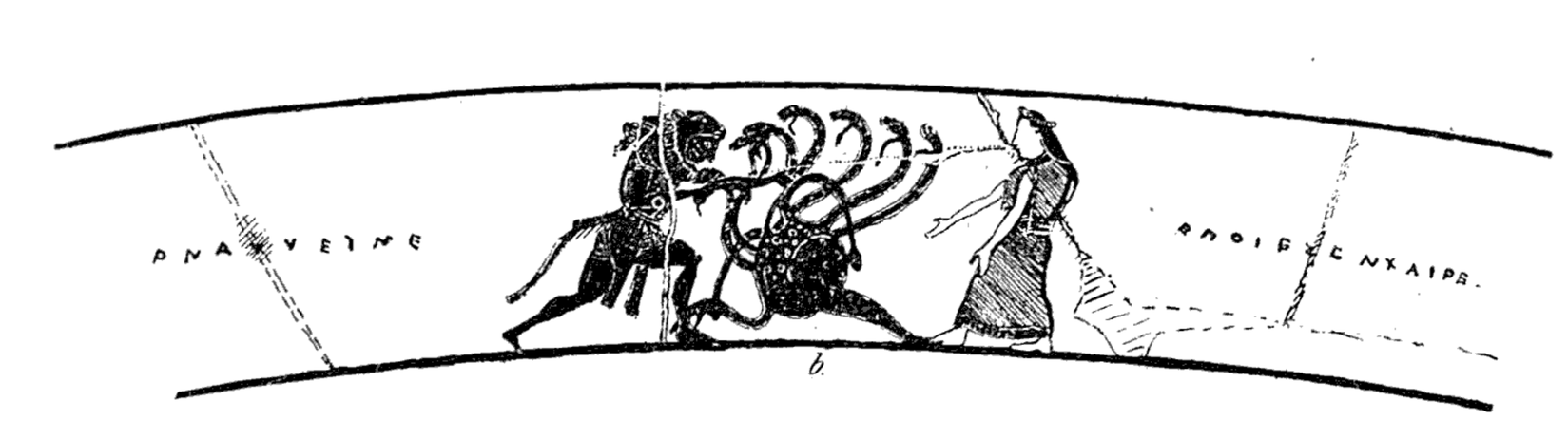
3*. BALTIMORE. Formerly in the Ruspoli Coll. Amphora.. From Caere : h. 0.30.
Klein, no. 45. D. Robinson, *A. J. A.* 1922, pp. 54-58, fig. 1, 2.
On neck : two boxers on each side, with the signature on the side best preserved ΝΙΚΟΣΘ[Ε]ΝΕΣ ΜΕΓΟΙΕΣΕΝ.
On shoulder and body six decorated bands : on foot, rays : on handles, ivy pattern.

4*. Berlin 1801. Kylix. From Orvieto : h. 0.135 ; d. 0.215
Cat., p. 308. *Bull. d. Inst.* 1879, p. 4.
W. V. 1889, pl. 7, 3 a-c. Klein, no. 1.
Nicole, no. 1 ; 61, no. 90.

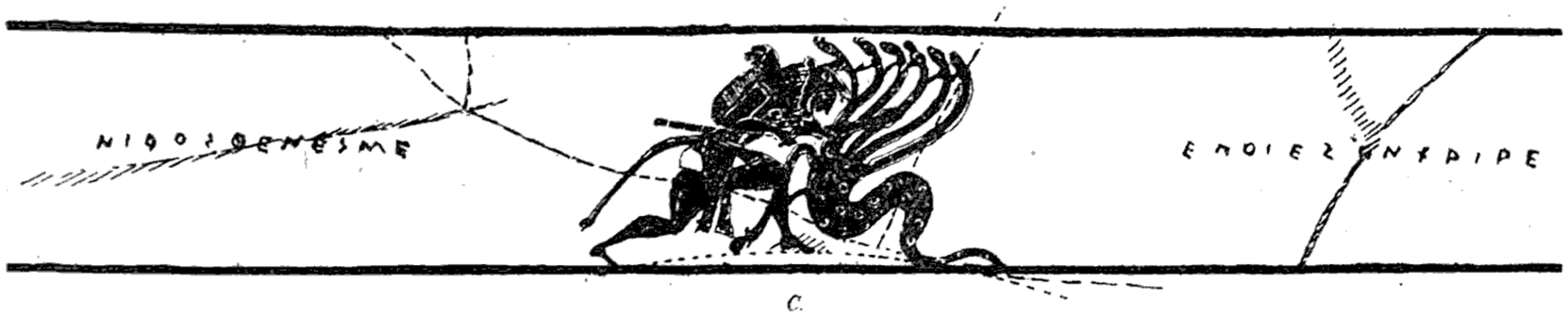
A. Herakles killing the hydra.
NIQOSΦENES ΜΕ ΓΟΙΕΖС ↄN +AIPE.

B. The same with the addition of a female figure.
ANAΞIVES ΜΕ ΕΓΟΙΕSEN +AIPE.





b.



c.

5*. Berlin 1805. Kylix. From Vulci : h. 0.10 ; d. 0.20.
Cat. p. 310. Gerhard, *Trinksch.*, p. 1, pl. 1, 1-4. *C. I. G.* 8251.
W. V. 1889, pl. 7, 1 a-c. Brunn, no. 43.
Per. et Chip. x, p. 266, fig. 172 (I). Ducati, p. 240, fig. 201.
Pottier, *Louvre Cat.* iii, p. 754. Klein, no. 71.
Nicole, no. 61.
Companion piece to Berlin 1806.

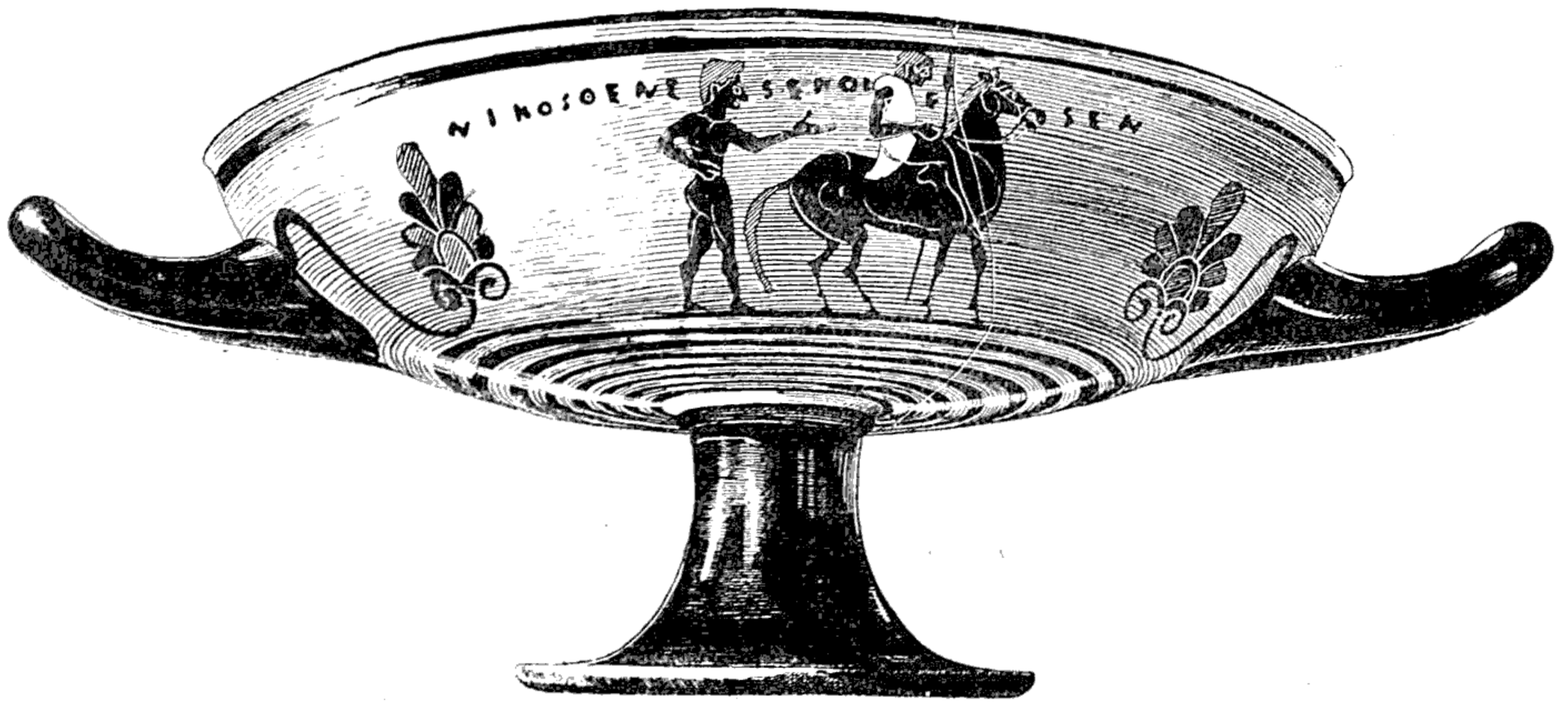
I. Sphinx in center surrounded by tongue pattern. Rest of interior filled by three concentric friezes, cocks and hens in center, next athletic sports and animals and Sirens on exterior.

A. Young rider and companion between palmettes : signature above ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

B. Young rider between palmettes.

b.

a.



6*. Berlin 1806. Kylix. From Vulci : h. 0.095 : d. 0.195, *Cat.*, p. 311. Gerhard, *T. G.*, p. 1, pl. 1, 1-3. *C. I. G.* 8252. Panofka, *Bild. ant. Leb.*, pl. 14,6. Baumeister i, pl. 1, fig. 12a.
W. V. 1889, pl. 7, 2 a-c. Walters ii, p. 170, fig. 136.
Per. et Chip. x, p. 264, fig. 171 (I). Klein, no. 72.
Ducati, p. 251, fig. 202.
Brunn, no. 44. Nicole, no. 62.
Companion piece to Berlin 1805.

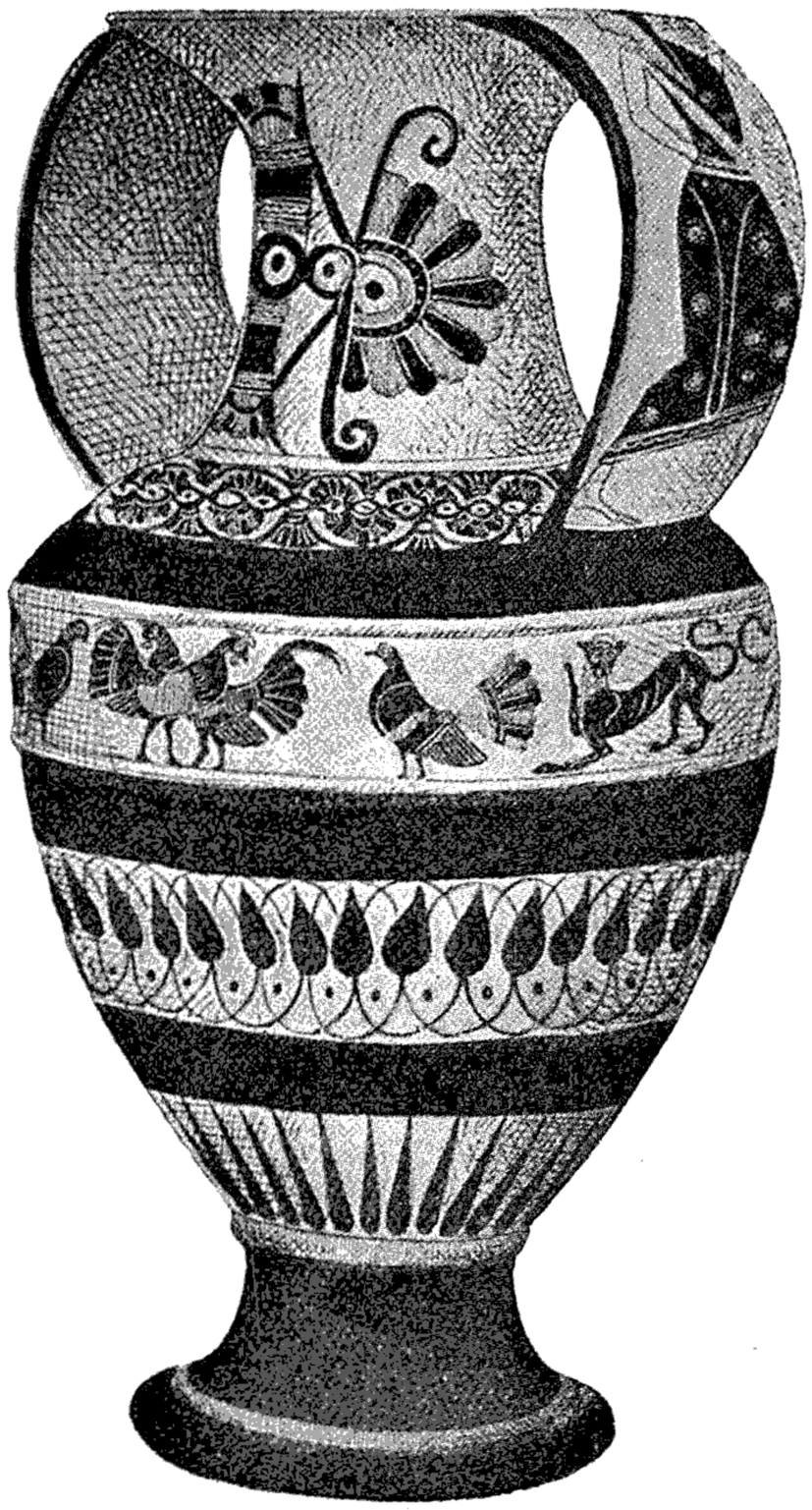
I. In center surrounded by tongue pattern, young hunter, crouching. Around two concentric unseparated friezes, inner, youths plowing, outer, grasshopper, three deer, tortoise and two lizards.

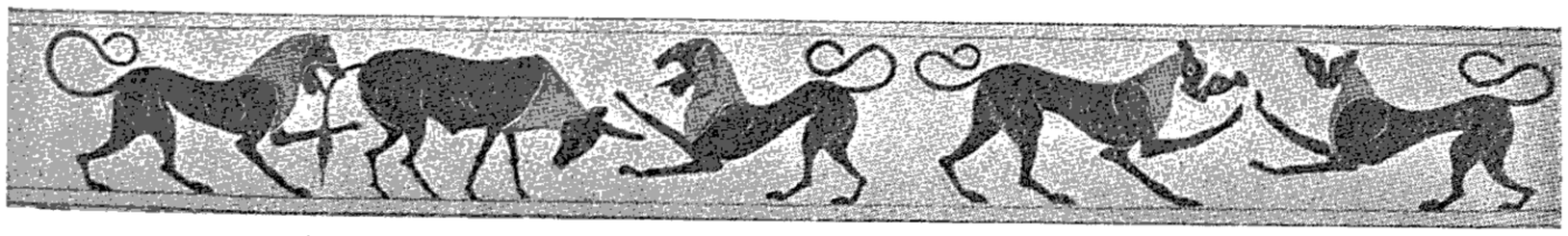
A. Siren between palmettes : signature above ΝΙΚΟΣΘΕΝΕΣ ΕΓΟΙΕΣΕΝ.

B. Back view of the same, no signature.

NIKOSOENES EPOIESEN
b.
a.
NIKOSOENES EPOIESEN
c.

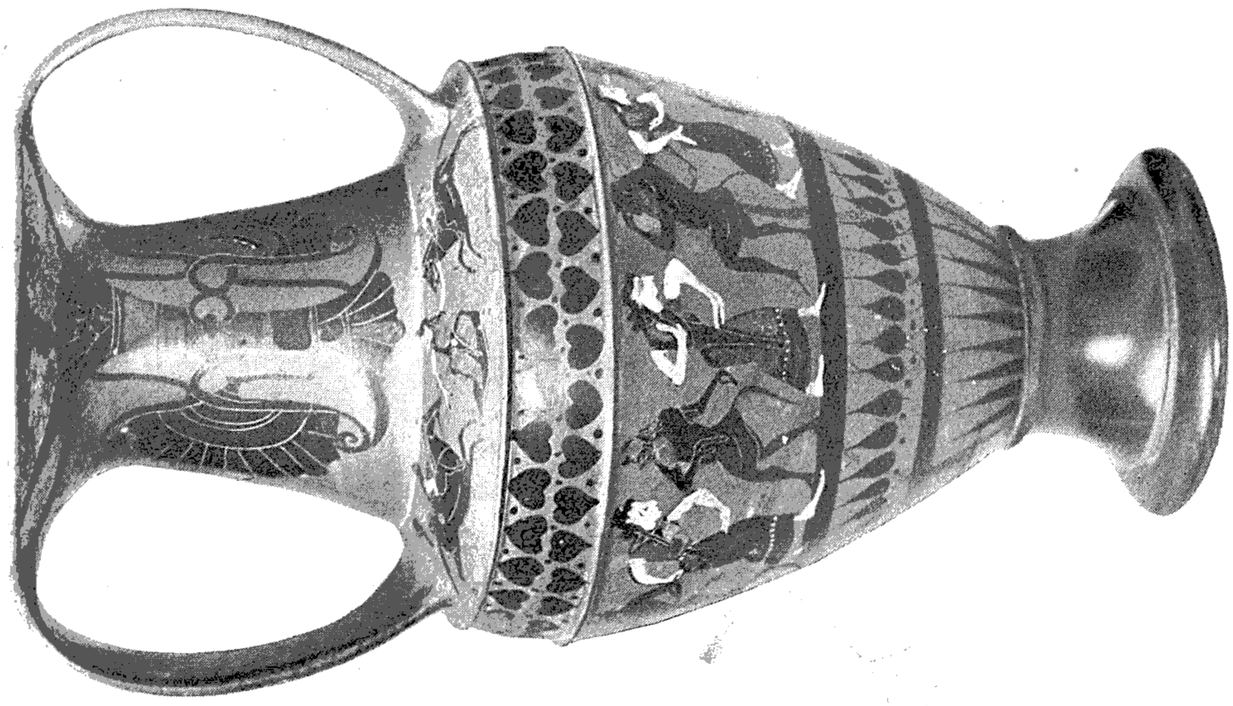
7*. Bologna Pal. 197. Amphora. From Caere : h. 0.32.
Cat. (*Pal.*), p. 28, figs. 22-23.
Welcker, *Rhein. Mus.* N. F. vi, p. 396. Brunn, no. 28.
Heydemann iii, *Halle Winck. Progr.*, p. 59, no. 1585.
Klein, no. 40 (wrongly placed in Turin).
Nicole, no. 29.
On rim, simple meander pattern. On each handle a dancer.
On neck, palmette. On shoulder frieze of addorsed palmettes in chain.
On body, animal frieze with signature.
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below lotos bud chain, on base, rays.





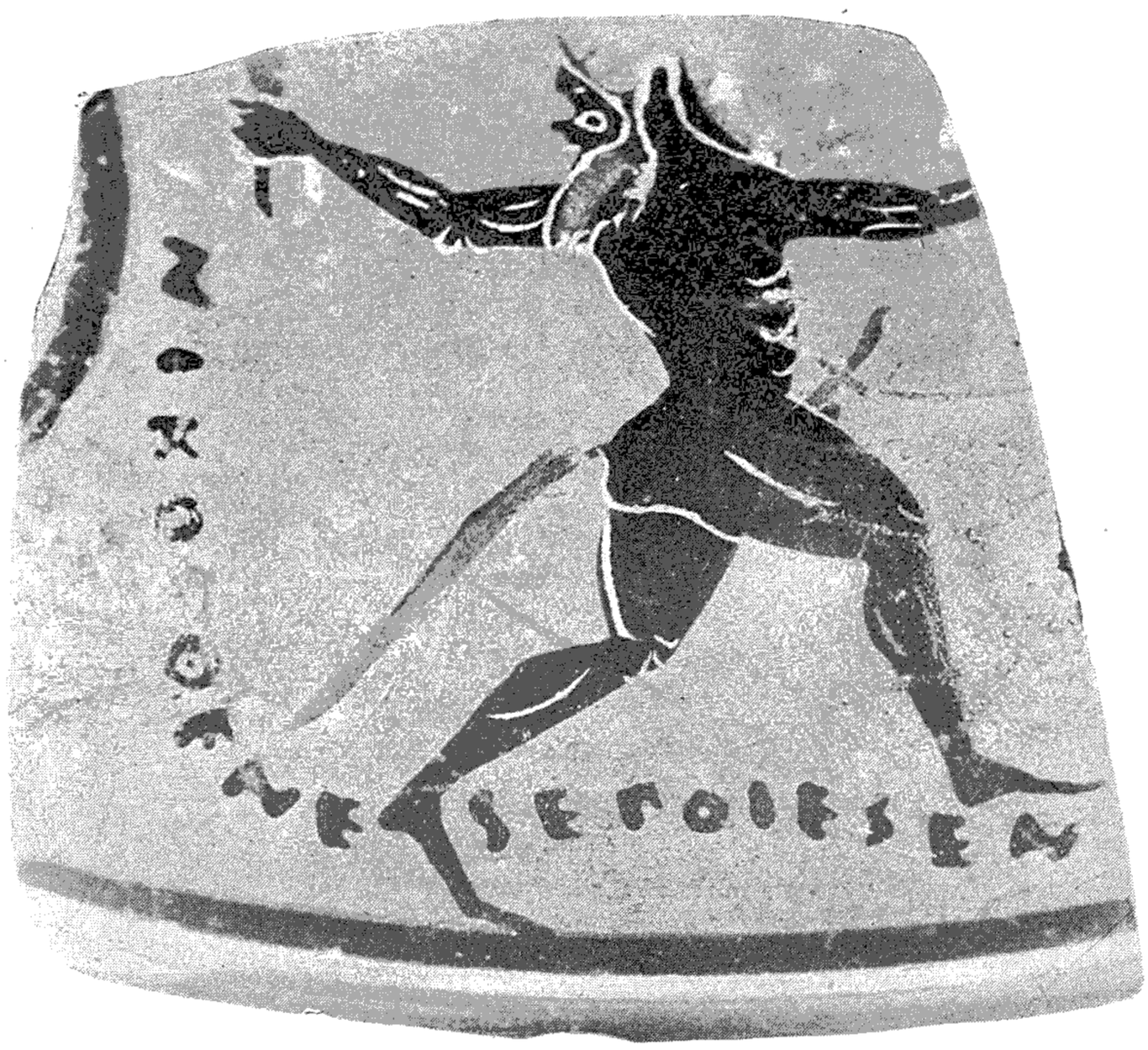
8*. Boston 03.853. Kyathos, frag.
Ann. Rep. Mus. Fine Arts, 1903, p. 70, no. 48.
Nicole, no. 77.
Bull. [Ν]ΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

9*. Brussels E 389. Amphora. From Caere : h. 0.33.
Cat., p. 122. Nicole, no. 36 (the same also listed by error under no. 49).
Pottier, *Gaz. Arch.* 1887, pp. 108-109, fig. 1 (Silen on handle) 1888, p. 170.
Per. et Chip. x, p. 256, fig. 159 (Silen on handle).
On rim, leaf garland. On each side of neck, palmette. Dancing Silen on each handle.
Shoulder. A. Woman running between two riders facing.
B. Bearded man between two riders.
Body. Frieze of eight couples of dancing maenads and Silens.
Below, lotos bud zone and rays. Signature on one handle ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.



10*. Bryn Mawr. Kyathos, frag.
Swindler, *A. J. A.* 1916, pp. 315-316, fig. 4.
Only half the vase is preserved.
Herdsman driving a bull ΝΙΚΟΣΘ[ΕΝΕΣ ΕΠΟΙΕΣΕΝ].

11*. Cambridge. Fogg Museum. Amphora, frag.
Fragment of shoulder with a silen to r.
ΝΙΚΟ[Σ]ΘΕΝΕΣ ΕΓΟΙΕΣΕΝ.



12*. Castle Ashby. Northampton Coll. Amphora : h. 0.274.
Burlington Cat. 1888, p. 47, no. 107. Klein, no. 44.
Archaeologia xxxiii, pl. 15. *A. Z.* 1846, p. 341.
Brunn, no. 46. Nicole, no. 30.
Pottier, *Gaz. Arch.* 1888, p. 170.
C. I. G. 8261 (wrongly called a kylix).
Inside rim, frieze of dolphins.
On neck, lotos and honeysuckle, on each handle, man with spear.
Shoulder. A. Combat between two warriors over fallen warrior.
B. Same without dead warrior.
Body. Lotos bud chain, below frieze of animals, cock-fight, etc. +AIRAIA KA[ΛOS]. Above and below, two raised bands.
On base, rays.
Signature under left handle ΝΙΚΟSΘΕΝΕS ΕΠΟΙΕSΕΝ.

13*. Castle Ashby. Amphora : h. 0.303.

Burlington Cat. 1888, p. 46, no. 106. Klein, no. 47.
Furtwängler, *A. Z.* 1881, p. 302, no. 2.
Nicole, no. 31.

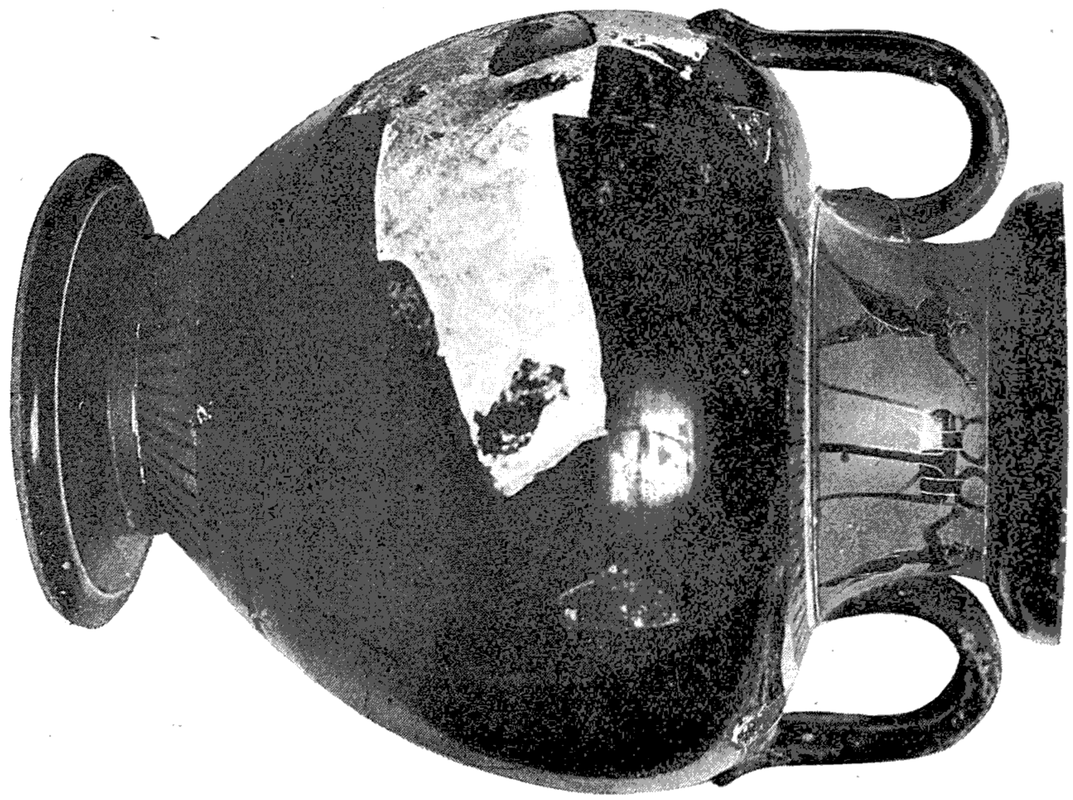
Inside rim, frieze of dolphins. On neck, lotos and honeysuckle. On handles palmettes and laurel leaves.
On shoulder, floral design with two large eyes.
Below two raised bands enclosing main design, addorsed palmette-lotos cable. Under that lotos bud chain.
On base, rays. Signature on shoulder.
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

14*. CORNETO. Amphora. From Corneto.

P. J. Meier, *A. Z.* 1884, p. 237, no. 71. Klein, no. 32. Nicole, no. 50.

Entire vase covered with a black glaze except for the design on the neck and rays on the base.

On neck on each side a tripod between two boxers. Signature on one side ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.



15.* Florence 3888. Eye-kylix.
Cat., p. 151. Amelung, *Führer*, p. 229, no. 227.
Heydemann iii, *Halle Winck. Progr.*, p. 87.
Klein, no. 66. Nicole, no. 64.

A. Between eyes, deer devoured by lion and tiger.

B. The same, deer devoured by tiger and cub.
Bird under each handle. Signature over one eye.
ΝΙΚΟΣΘΕΝΕΣ ΕΓΟΙΕΣΕΝ.

16*. FLORENCE 76931. Pyxis [1].

Cat., p. 149, Amelung, *Führer*, p. 202.
Milani, *Mon. Scelti*, p. 2, pl. 1, 2-4.
Per. et Chip. x, p. 261, fig. 165. Ducati, p. 248, fig. 199, 200.
Nicole, no. 86.

On cover meander, tongue pattern and various figures. On body, assemblage of gods. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Lower part missing.

16 *bis*. FRANKFURT, STADELSCHES KUNSTINSTITUT. Amphora, frag. with signature [2].

1. The main scene on the cover is not described in the catalogue and it is impossible to decipher it from the plate in the *Mon. Scelti*.
2. Professor David Robinson has informed me of the existence of this fragment and thinks there may be others there.

17*. London. Brit. Mus. B 295. Amphora. For merly in Blacas Coll. From Girgenti : h. 0.213.
Cat. ii, p. 171. Brunn, no. 27.
Panofka, *Mus. Blacas*, pp. 10-11, pl. 2 : id. *Bild. Ant. Leb.*, pl. ii, 3-4.
Bull. d. Inst. 1829, p. 138. *Rev. Phil.* ii, p. 484.
Klein, no. 28. Nicole, no. 22. *C. I. G.* 8241.
Under each handle palmette scroll.
On neck : A. Two wrestlers between two trainers.
B. Two boxers between two trainers.
On body : A. Two boxers ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
B. Two wrestlers.

18*. Brit. Mus. B 296 (563). Amphora : h. 0.34.
Cat., ii, p. 172. Genick, *Griech. Keram.*, pl. 4 b.
Baumeister, iii, p. 1983, fig. 2125. Klein, no. 19.
Brunn, no. 23.
Pottier, *Gaz. Arch.* 1888, p. 170.
Nicole, no. 20.
Inside rim, lotos bud chain.
On neck, each side lotos and honeysuckle.
On each handle, dancing silen.
On shoulder : A. Cock between Sirens ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
B. The same without signature.
On body : Lotos bud chain between two raised bands, and frieze of maenads and silens. Below palmette chain and rays.

19*. Brit. Mus. B. 297. Amphora. Formerly in Castellani Coll. From Caere : h. 0.328.
Cat. ii, p. 172.
Walters i, pl. 30 (left hand). Klein, no. 21.
Bull. d. Inst. 1865, p. 146, no. 1 ; 1869, p. 27.
The foot is broken.

Inside rim, lotos bud chain : on neck, each side, lotos and honeysuckle pattern. Dancing silen on each handle.

On neck : A. Two sphinxes with lotos flower between, and on either side a nude youth advancing. Below
NIKOSΘENES EΠOIESEN.

B. The same, except palmettes between sphinxes and no signature. Below band with two rows of ivy leaves.

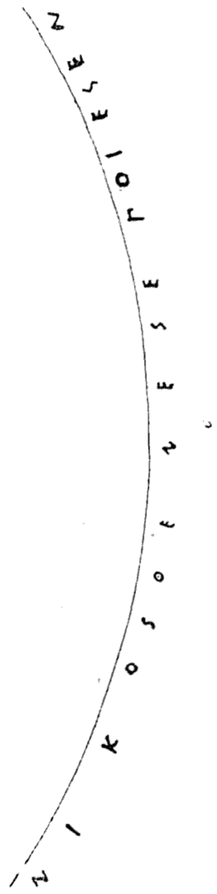
On body : continuous frieze of maenads and silens. Below two rows of ivy leaves. Rays on base.

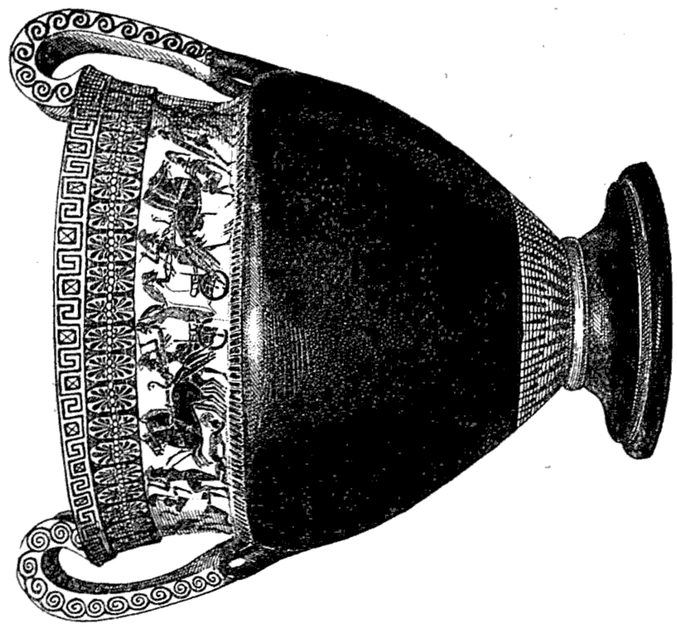
20*. Brit. Mus. B. 364(560). Volute Krater: h. 0.375; d. 0.305.
Cat. ii, pp. 18, fig. 27 (A), 205. *W. V.* 1890/91, pl. 6, 1a-e.
Overbeck, *K. M.* [Zeus], p. 346, pl. 4,7.
Per. et Chip. x, p. 257, fig. 160, 263, fig. 168 (A).
Brunn, no. 29. Klein, no. 49.
Pottier, *Louvre Cat.* iii, p. 756. Dum. et Chap. i, p. 352.
Bolte, *Monum. ad Odyss.*, p. 53. Nicole, no. 79.
On rim, maeander and addorsed palmette chain with signature on edge. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ On handles:

A. Ivy wreath.

B. Spiral chain.
On neck: A. Hermes, Iolaos, Herakles and chariot, Eris, Athena, Ares, Zeus, Phobos and Kyknos with chariot.

B. Battle scene with chariots.
On body. Above tongue pattern and entire body covered with black glaze except for rays on base.

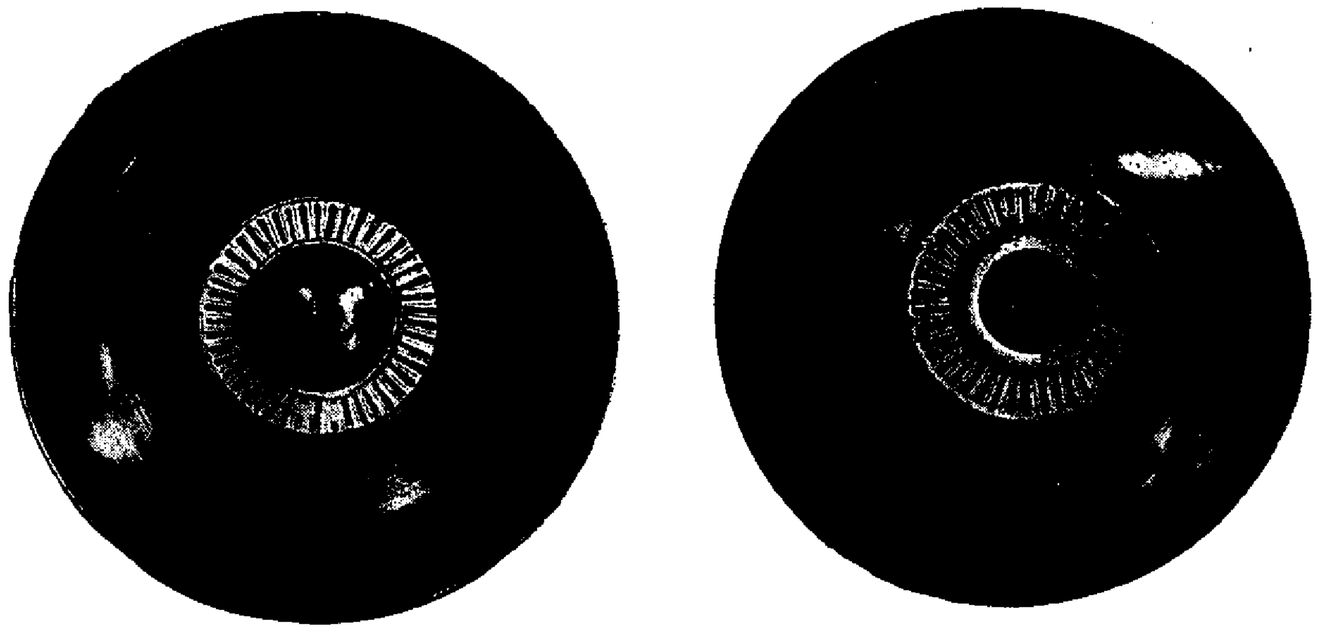




21*. Brit. Mus. B. 368. Phiale Mesomphalos. From Vulci: h. 0.042; d. 0.185.

Cat. ii, p. 368. Dubois, *Cat. étr.* 134. *C. I. G.* 8254.
De Witte, *Rev. Phil.* ii, p. 487. Klein, no. 58.
Brunn, no. 34.
Klugmann, *Ann. d. Inst.* 1875, p. 296.
Nicole, no. 80.

No decoration on bowl which is entirely covered with a black glaze except for a tongue pattern on both exterior and interior surrounding the omphalos. Signature on a reserved band immediately surrounding the omphalos on the exterior. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ



22*. Brit. Mus. B. 600.53. Kylix, frag. From Naukratis.
Cat. ii, p. 272. *W. V.* 1890/91, pl. 6, 4 a-c.
Cecil Smith, *Class. Rev.* 1888, p. 233. Klein, no. 79.
Naukratis i, p. 52. Dum. et Chap. i, p. 312.
Nicole, no. 71.
Foot of kylix : underneath ΝΙΚΟΣΘ[ΕΝΕΣ ΕΠΟΙΕΣ]ΕΝ

23*. Brit. Mus. Kyathos, frag. From Italy : h. 0.064.
Walters, *J. H. S.* 1898, p. 279, pl. 17, 2.
A. J. A. 1916, p. 316.
Per. et Chip. x, p. 262.
The vase is not given in Nicole's list. It corresponds with Klein's no. 54 except that the description of that vase mentions a female head at the base of the handle which is lacking in the present kyathos. Only half the vase and the handle is preserved.
Dance of maenads and silens : signature above. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

24*. London. Stewart-Hodgson Coll.[1]. Amphora. Formerly in the Castellani Coll. From Caere : h. 0.320.
Helbig, *Bull. d. Inst.* 1866, p. 182, no. 3.
Burlington Cat. 1888, p. 42, no. 92.
Pottier, *Gaz. Arch.* 1888, p. 170.
Klein, no. 7. Nicole, no. 16.
Shoulder : A. Herakles and the Nemean lion, with youth and woman on each side. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
B. The same with old men in the place of youths.
Body : continuous frieze of nude youths and maidens dancing.

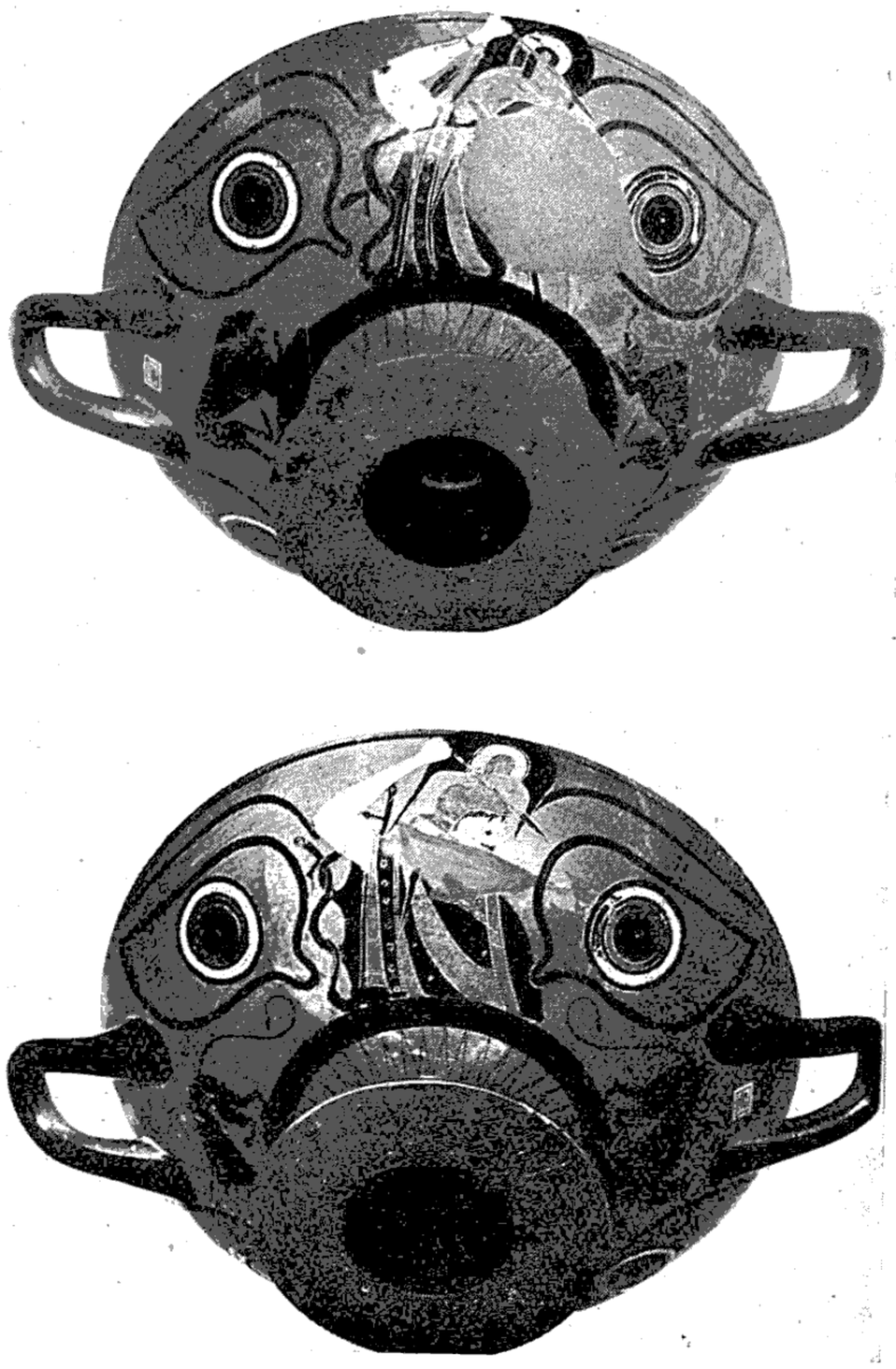
25*. London. Stewart-Hodgson Coll. Amphora. Formerly in the Castellani Coll. From Caere : h. 0.325.
Helbig, *Bull. d. Inst.* 1866, p. 182, no. 4.
Burlington Cat. 1888, p. 42, no. 93.
Pottier, *Gaz. Arch.* 1888, p. 170.
Klein, no. 16. Nicole, no. 35.
Shoulder: A. Two youths riding and two on foot, ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
B. Two warriors in combat over a wounded warrior and three others in combat over a fallen warrior.
Body : Continuous frieze, dance of men youths and maidens (several groups obscene) with a dog and a cock.

1. In spite of all efforts I have been unable to secure photographs of nos. 24* and 25* nor any data concerning them.

25* *bis*. MUNICH 2029. (Jahn 1098). Eye-kylix. h. 0.115 : d. 0.285. *Cat*. p. 321.

Among the numerous vase fragments which for many years reposed in the cellar of the Glyptothek, Professor Sieveking discovered one on which the word ἐποίησεν occured and this fragment was later seen to belong to the eye-kylix 1098 in Jahn's Cat. This vase on being cleaned proved to bear the name of Nikosthenes.

On exterior, each side, bust of Athena between eyes. Under one handle a lion, under the other a panther ΝΙΚΟϹ ϹΝΙϹ ΕΠΟΙΕϹΕΝ

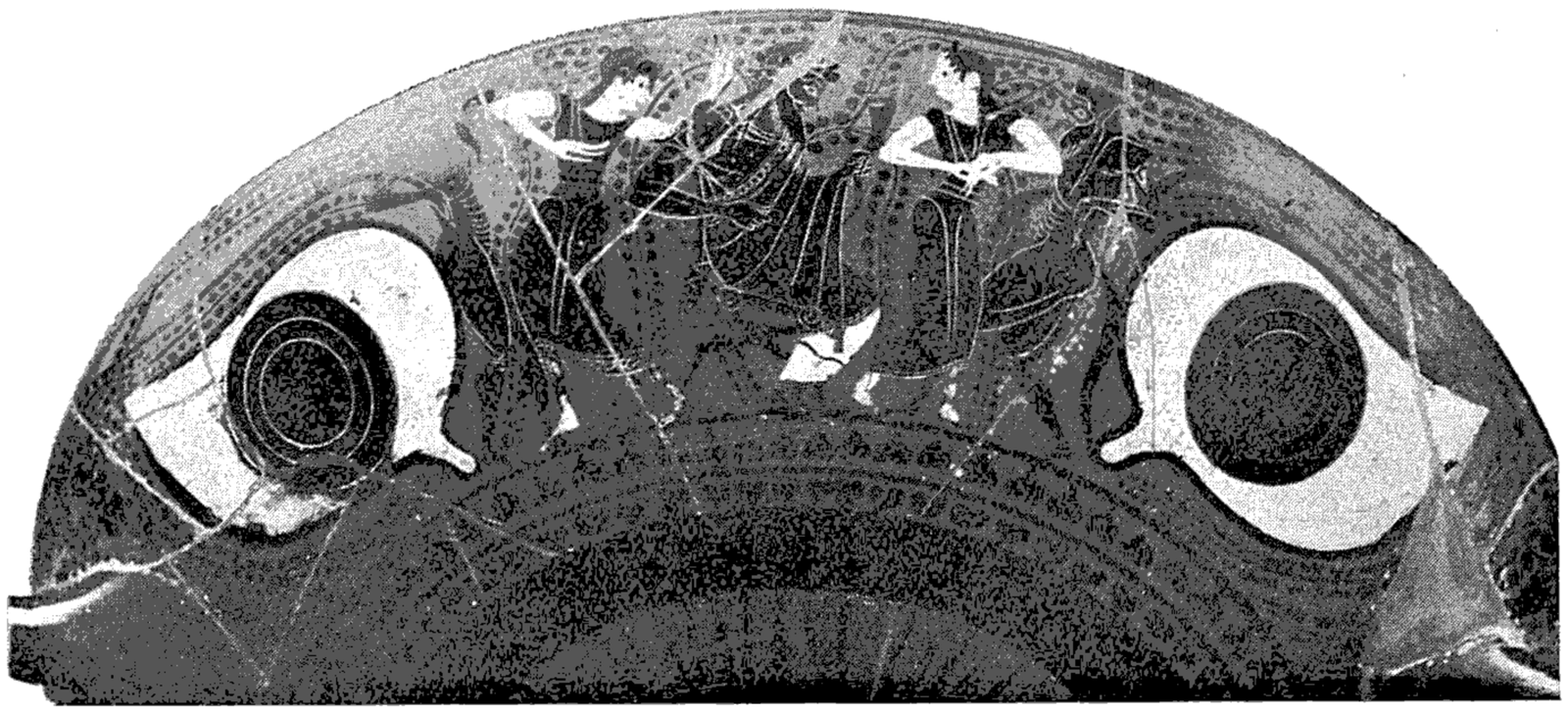


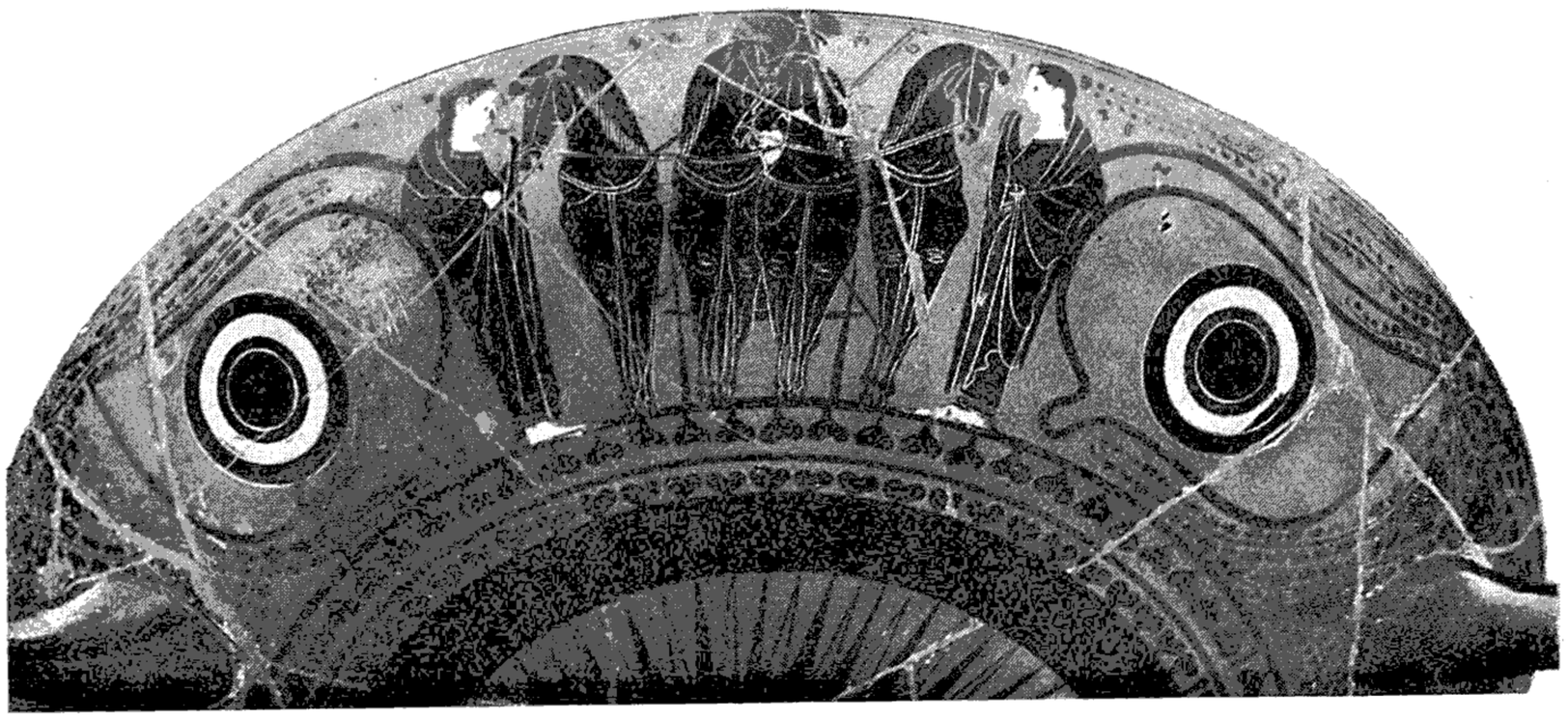
26*. New York 14.136. Eye-kylix. Formerly in Basseggio and Jekyll Colls. : h. 0.159 ; d. 0.381.
Bull. Metr. Mus. 1915, p. 98, fig. 3. Klein, no. 61.
A. Z. 1885, pl. 16,1, p. 251.
Brunn, no. 38. *W. V.* 1890/91, pl. 4, 5.
Nicole, no. 65.
Hambidge, *Dyn. Symm.*, p. 118, fig. 5.
Although I have been unable to trace the link there can be little doubt but that the New York kylix is that formerly in the Jekyll Coll. in England. The descriptions are identical.

I. Gorgoneion.

A. Between eyes, quadriga from front between two women. ΝΙΚΟΣΘΕΝΕΣ ΜΕΠΟΙΕΣΕΝ

B. Dionysos, two maenads and two silens.





27*. Oxford 215. Amphora. Formerly in the Castellani Coll. From Caere : h. 0.30.

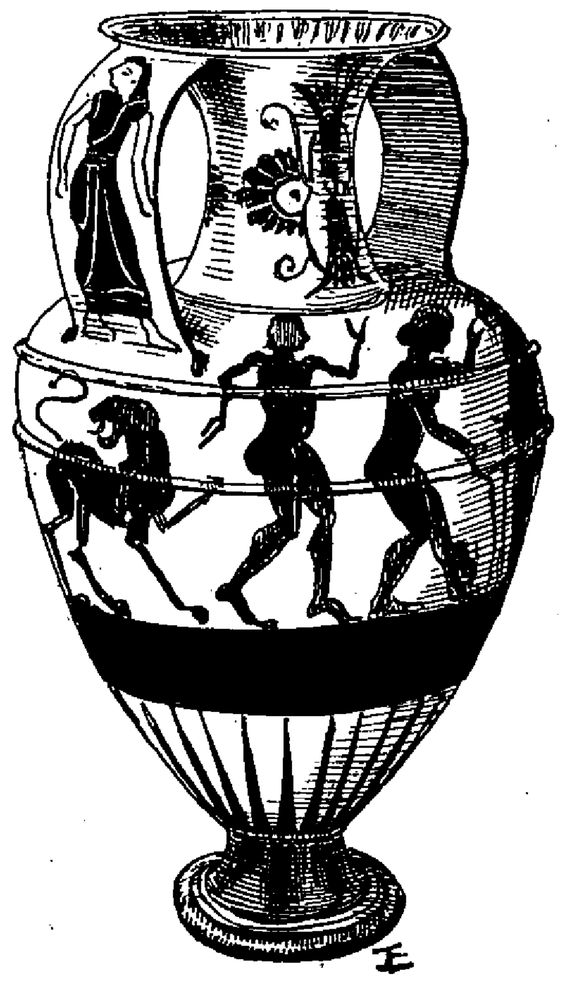
Cat. pp. 9, 11, figs. 14, 17 and 18, pl. 4.
De Witte, *Castellani Cat.*, no. 27. Klein, no. 22.
Pottier, *Gaz. Arch.* 1888, p. 171.
J. H. S. 1887, p. 291.
Nicole, no. 24.

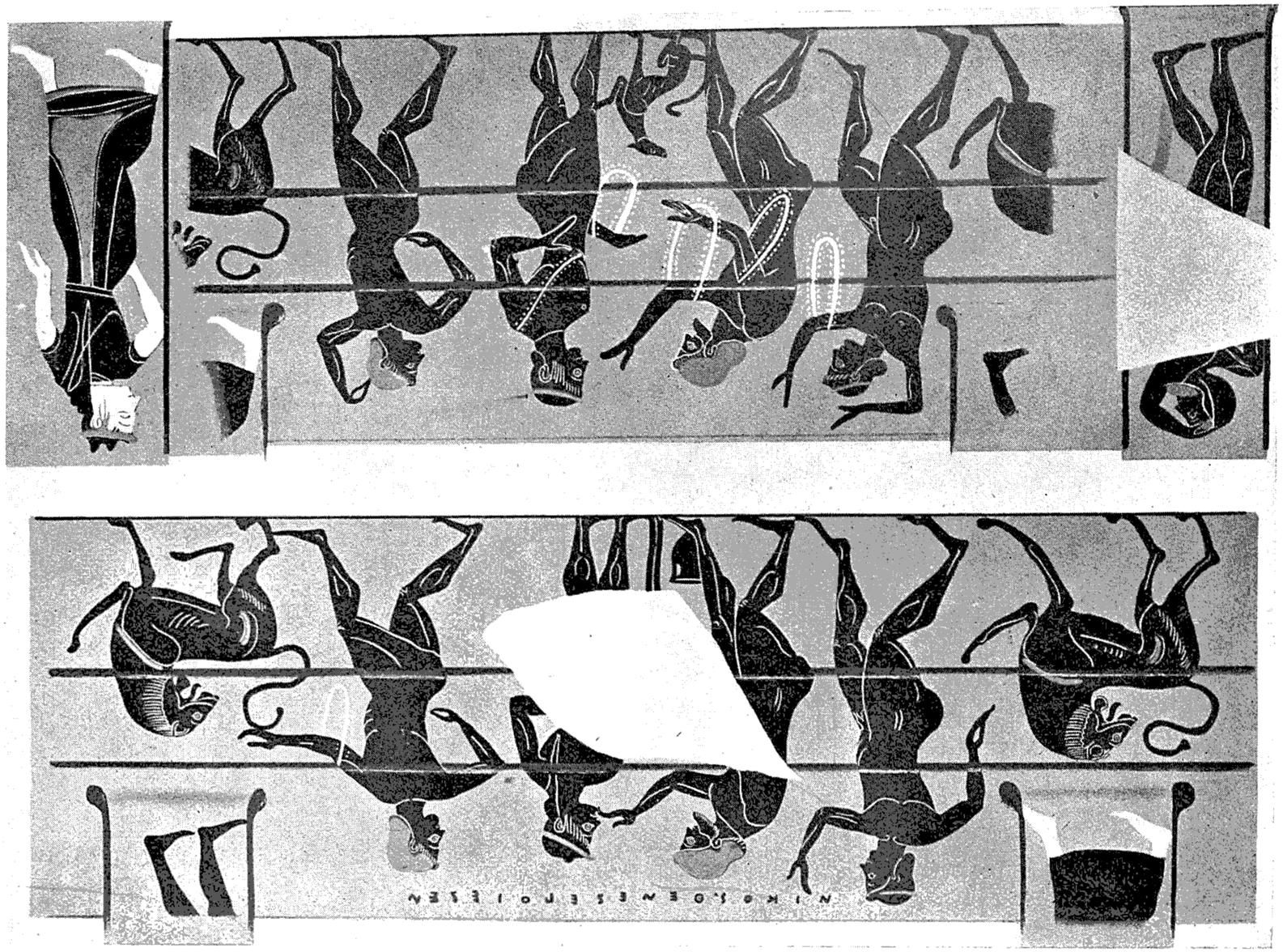
On rim, cable pattern, with lotos pendants. On each side of neck lotos and honeysuckle. Silen on one handle, maenad on the other. Under each handle a lion.

Body: Continuous frieze of men and boys with two raised bands running through the design. Signature on A.
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

On base, rays.

Dipinto in red on foot. ⊀




NIKOSTHENESEPOIESEN

28*. Paris. Cab. des Médailles, 258. Olpe. From Vulci : h. 0.185

Cat., p. 171. De Witte, *Cab. Durand* 147. *C. I. G.* 8245.
Brunn, no. 22. Klein, no. 53.
Nicole, no. 54.

Silen playing the double flutes. NIKOSΘENES EΓOIESEN

29*. Cab. des Méd. 319. Kylix : h. 0.167 ; d. 8.387.
Cat., p. 212. Milliet-Giraudon ii, pls. 43-44.
Dubois, *Cat. étr.* 142. Klein, no. 60.
Brunn, no. 37. *C. I. G.* 8256.
Nicole, no. 66.

I. Gorgoneion. Signature on reserved band at junction of foot and body. ΝΙΚΟΣΘΕΝΕΣ ΜΕΓΟΙΕΣΕΝ

30*. Cab. des Méd. 334. Phiale Mesomphalos : h. 0.045 ; d. 0.20.

Cat., p. 229, pl. 10.

Klein, no. 56.

Nicole, no. 81.

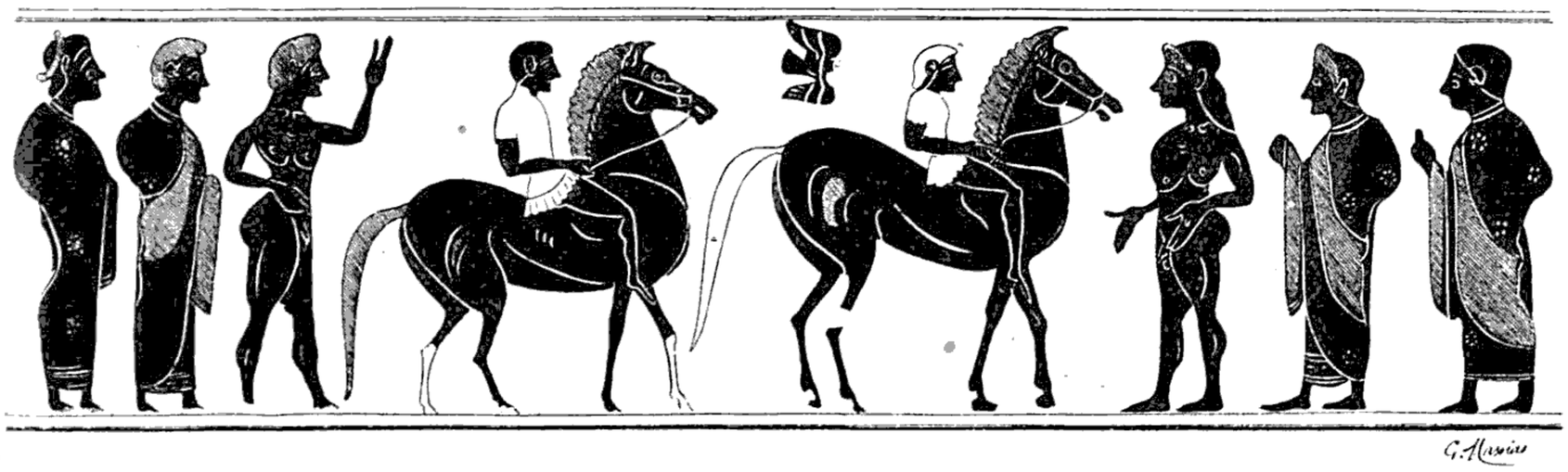
No decoration except for a tongue pattern immediately surrounding omphalos on both exterior and interior. Signature on reserved band surrounding omphalos on exterior. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

31*. PARIS. Mme DARTHÈS COLL. Amphora. Formerly in the Castellani Coll. From Caere.

Bull. d. Inst. 1866, p. 182, no. 1. Klein, no, 12.
W. V. 1890/91, pls. 1,7 : 2, 5 a-b.
Pottier, *Gaz. Arch.* 1888, p. 170.
De Witte, *Cat. Paravey*, no. 22. Nicole, no. 19.

On neck palmettes and ivy leaves with signature below.
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
Shoulder A. Two youths on horseback with three figures on each side.

B. The same.
Body. Two zones, upper palmette chain, lower zig-zag. on base, rays.

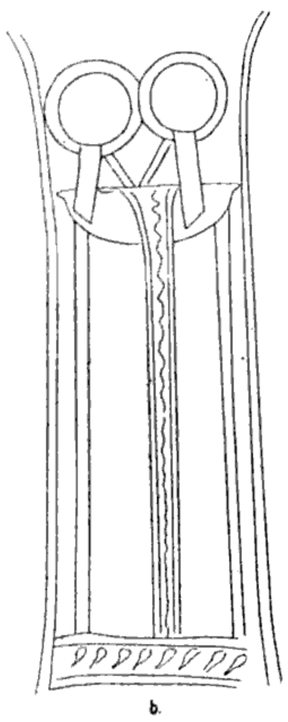


NIKOSTRATESTOIESEN

32*. PARIS. Mme DARTHÈS COLL. Amphora. Formerly in the Castellani Coll. From Caere.

Helbig, *Bull. d. Inst.* 1868, p. 77. Klein, no. 10.
W. V. 1890/91, pl. 3, 2 a-k.
Pottier, *Gaz. Arch.* 1888, p. 170.
Nicole, no. 18.

On neck, flying female figure on each side.
On handles, a tripod.
On shoulder, silens in vineyard, signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
On body, two friezes, upper youths on horseback in combat with hoplites, lower, horse race.
On base, rays.

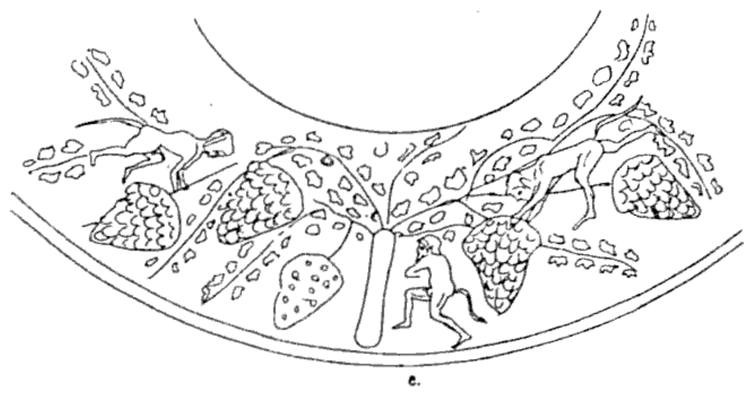


b.

a.

d.

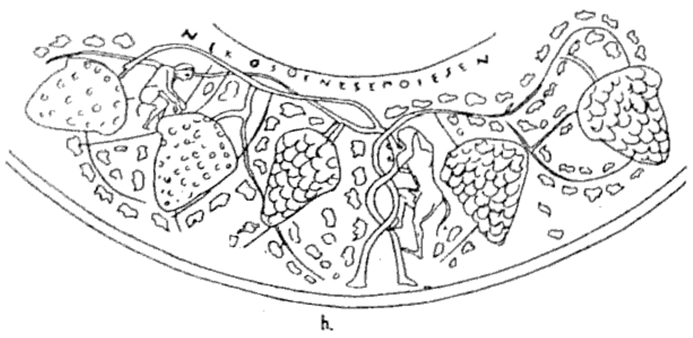
c.



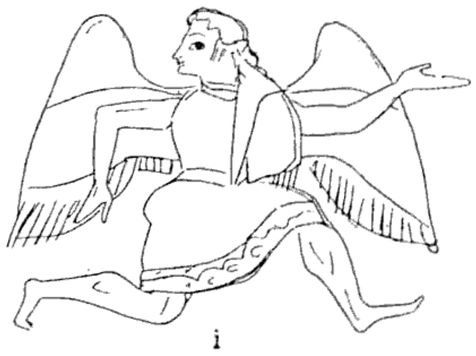
e.

f.

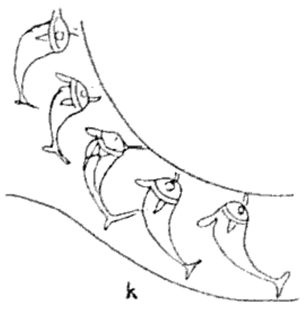
g.



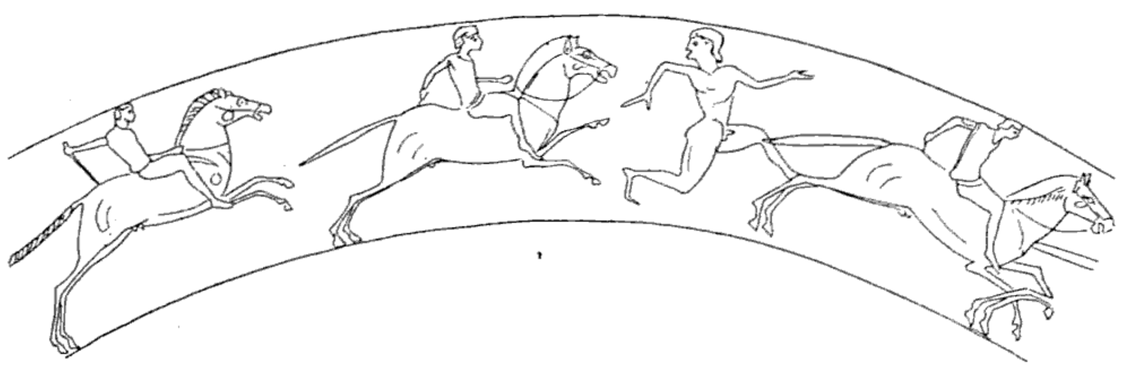
h.



i



k



32* *bis.* Paris, Jamescn Coll. Formerly in Castellani Coll. Amphora, from Caere. h. 0.30.

Klein, no. 37. Nicole no. 47.

Brunn, *Bull. d. Inst.* 1865, p. 146, no. 4.

This vase, originally listed as disappeared, has recently been discovered in Paris in the collection of M. Jameson by M. Pottier. I am greatly indebted to the courtesy of both gentlemen, to M. Jameson for permission to publish the vase and to M. Pottier for acquainting me of his discovery.

On each handle, dancing woman.

On neck lotos and honeysuckle.

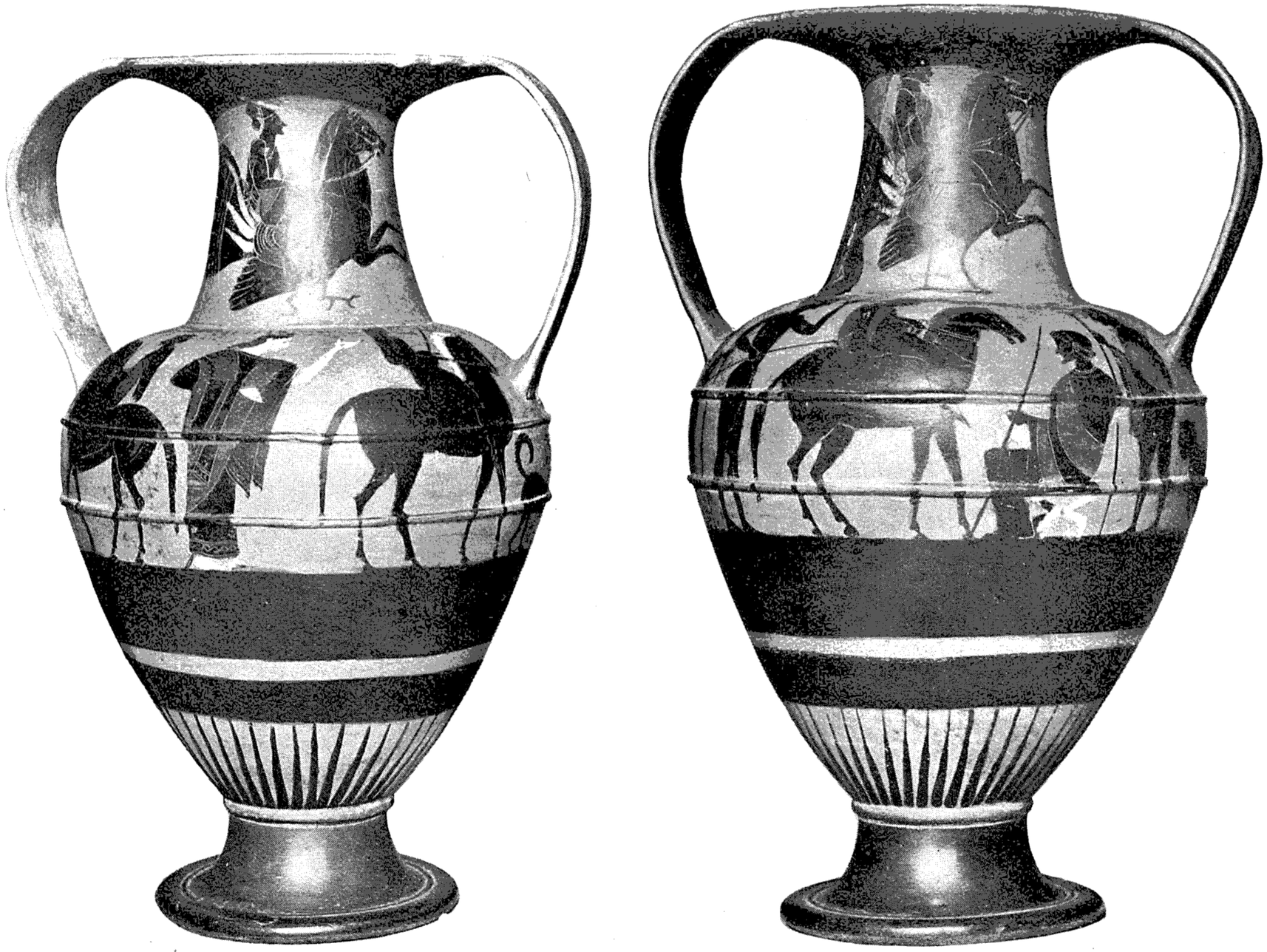
On shoulder, warriors (five on A, four on B.)

On body, animal frieze and signature.

Below second frieze, twelve galloping riders.

Below reserved band, lotos bud chain and rays on base.

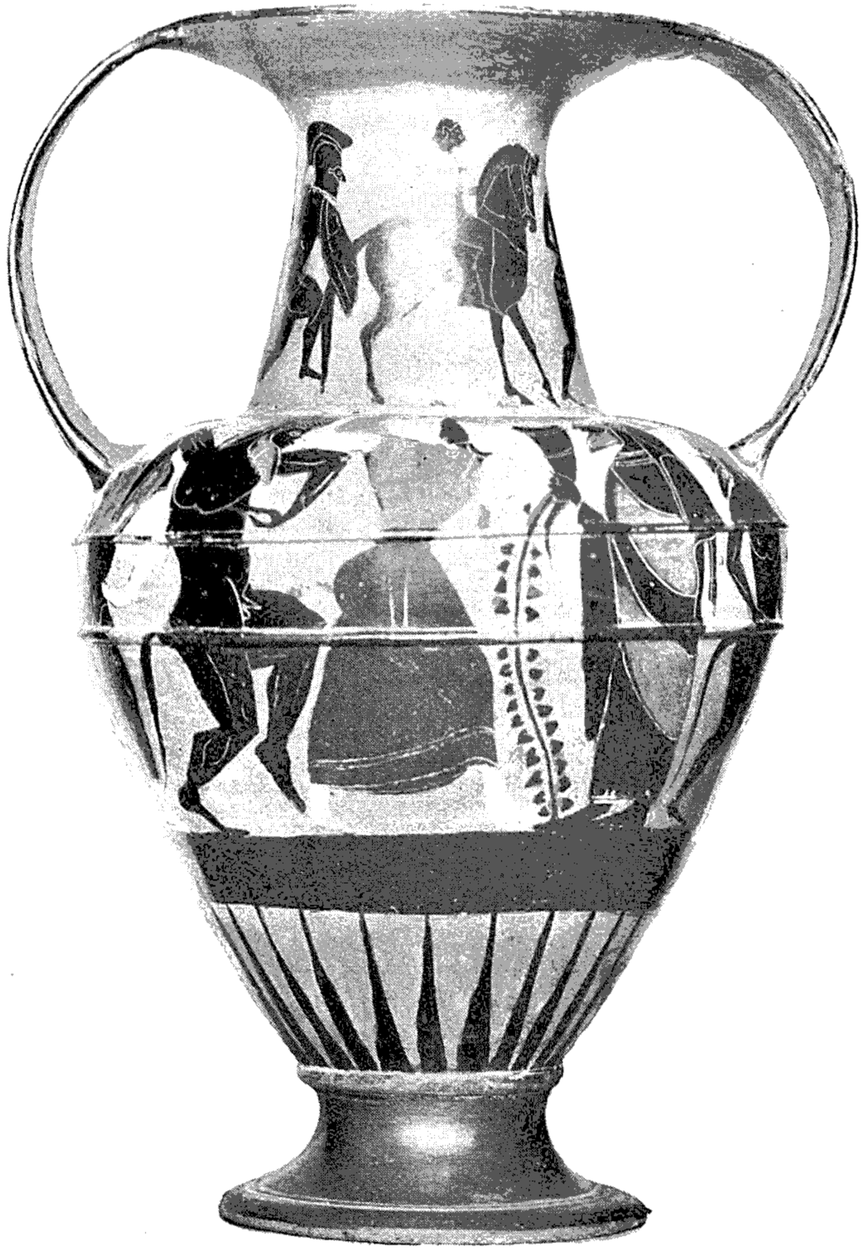
33*. PARIS. LOUVRE F 100. Amphora. From Etruria: h. 0.305.
Cat. iii, pp. 751-759 : *Album* ii, p. 100, pl. 70.
Brunn, no. 21.
Saglio iii, p. 187, fig. 3840 (hippalektryon).
Pottier, *B. C. H.* 1893, p. 437, fig. 9.
Per. et Chip. x, p. 263, fig. 169.
Klein, no. 14. Nicole, no. 1.
Inside rim chain of pointed laurel leaves.
On handles, rosettes with a dog below.
On neck, each side, youth riding a hippalektryon.
On body, each side, warrior's departure. Two raised bands running through the design. Signature on A. NIKOSΘENES EΠ[OIESE]N
On base, rays.
Graffito on foot (not mentioned in *Album*). SO



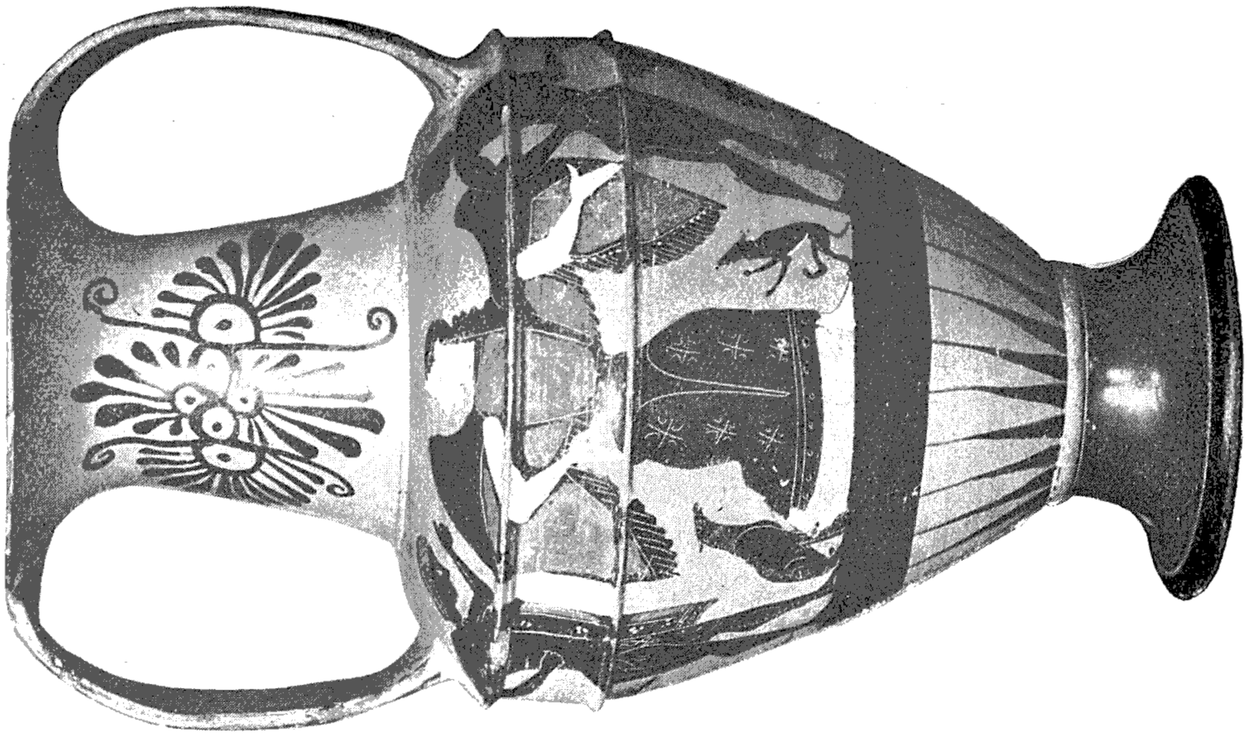
34*. Louvre F 101. Amphora. From Etruria : h. 0.31.
Cat. iii, pp. 751-759 : *Album* ii, p. 101, pl. 70.
Brunn, no. 24. Hackl, p. 21, no. 35.
Klein, no. 26. Nicole, no. 2.
Inside rim, palmette cable chain.
On handles : A. Silen : B. Maenad.
On neck : A. Young rider, hoplite and man.

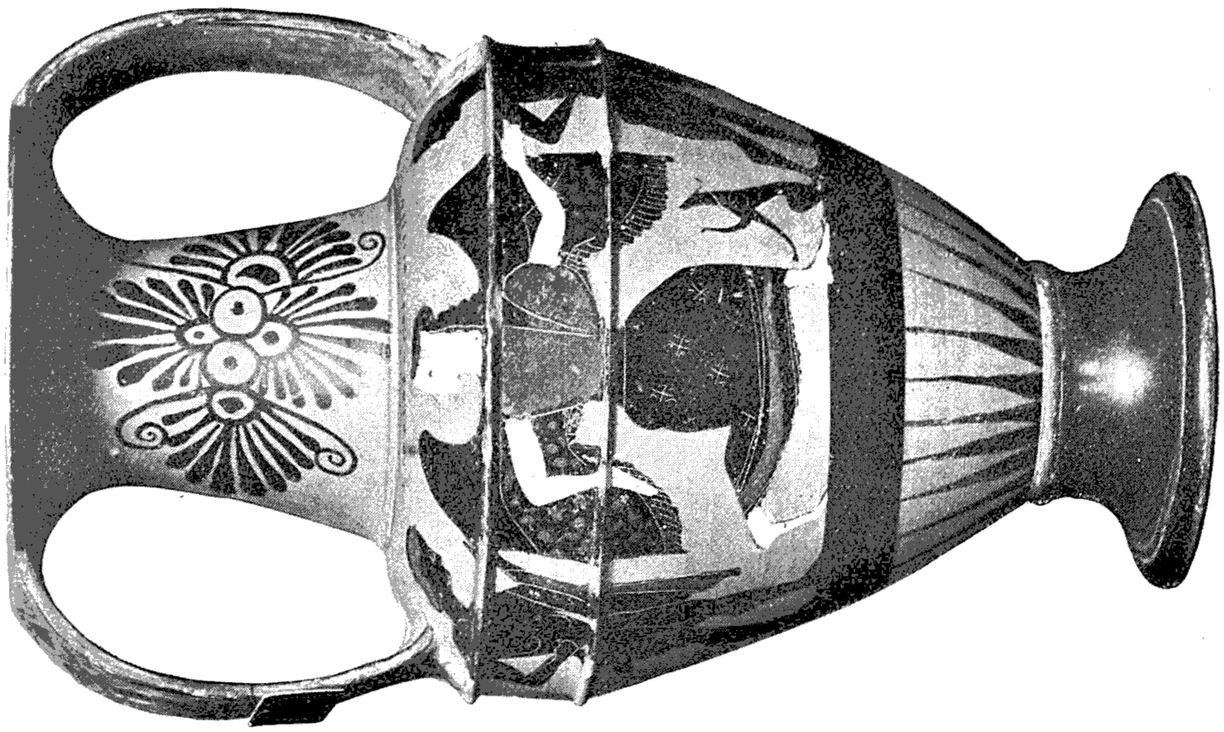
B. Young rider and hoplite.
On body: A. Dionysos, silens and maenads. NIKOSΘENES ΕΠΟΙΕSΕΝ

B. The same.
Dipinto on base. Ⅎ
On base, rays. Two raised bands running through main design.

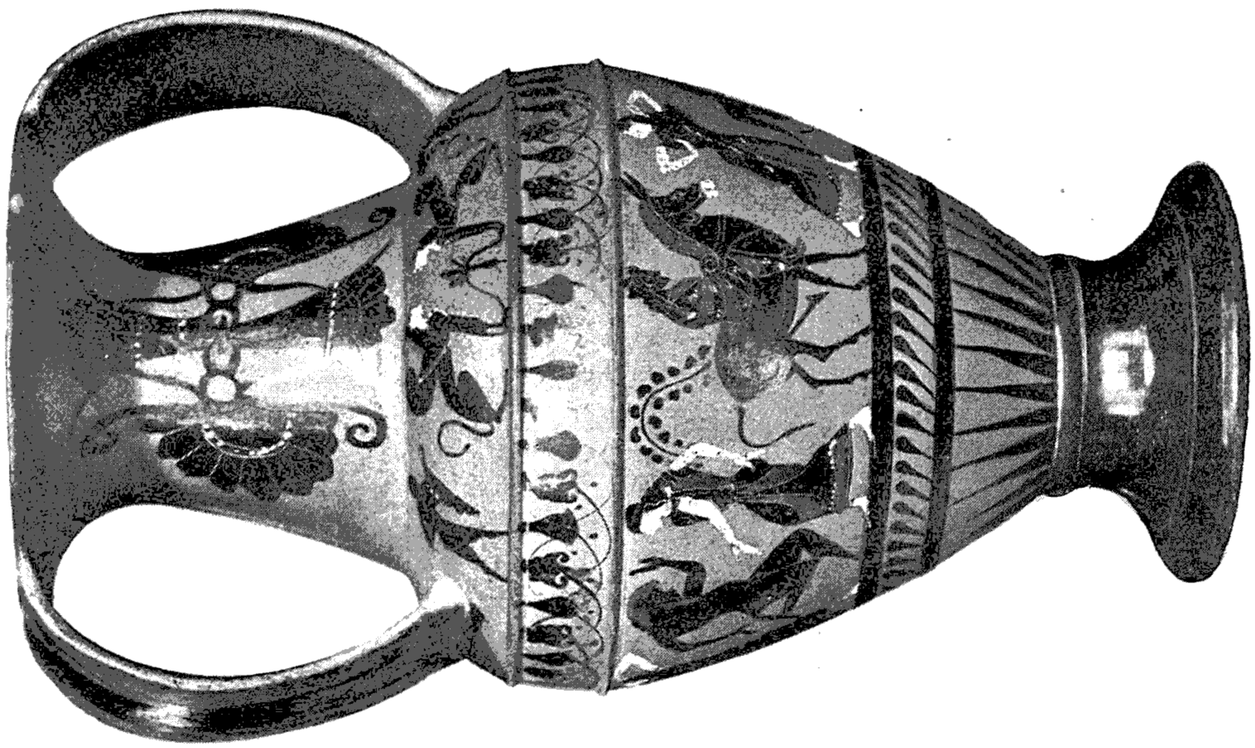


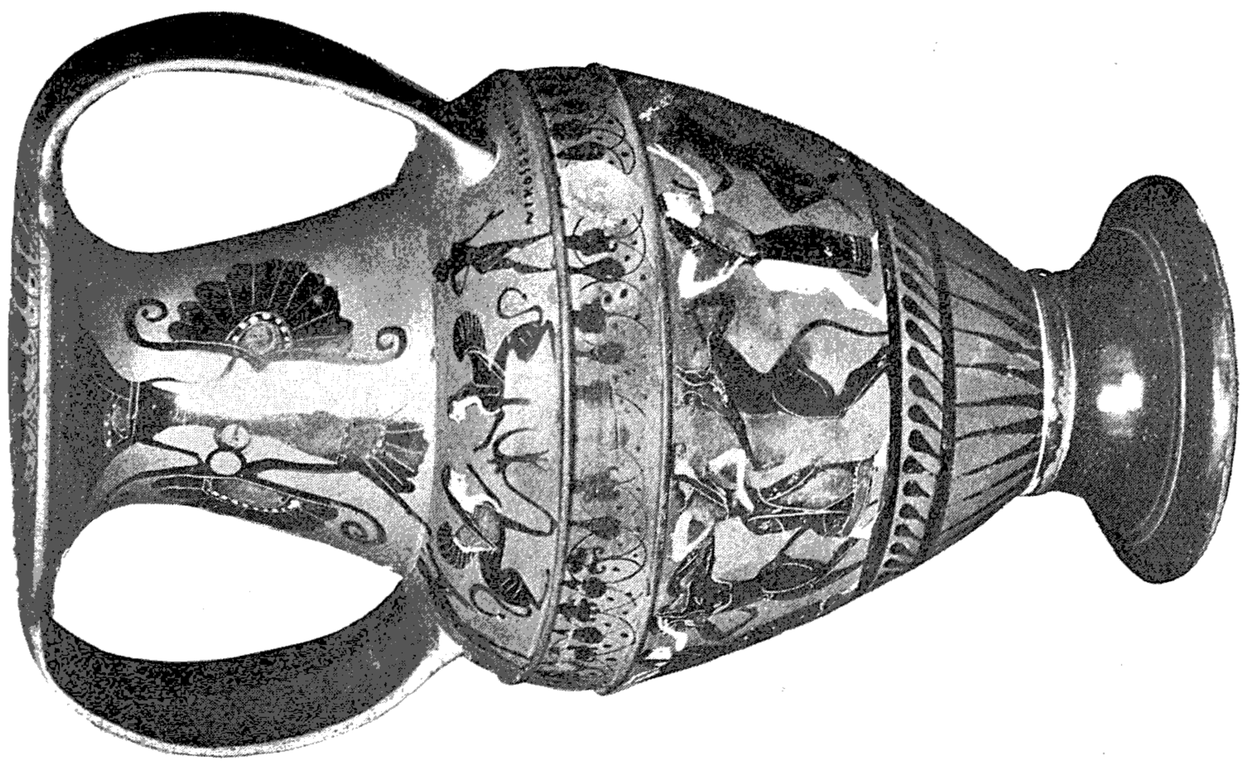
35.* Louvre F 102. Amphora. From Etruria : h. 0.32.
Cat. iii, pp. 751-759 : *Album* ii, p. 101 ; pl. 70.
Brunn, no. 20. Hackl, p. 21, no. 36.
Klein, no. 38. Nicole, no. 3.
Inside rim, band of sixteen dolphins.
On neck, lotos and honeysuckle.
On body and shoulder : A. Winged figure between two youths.
B. The same.
On base, rays. Signature on shoulder. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
Dipinto on base. ⊕





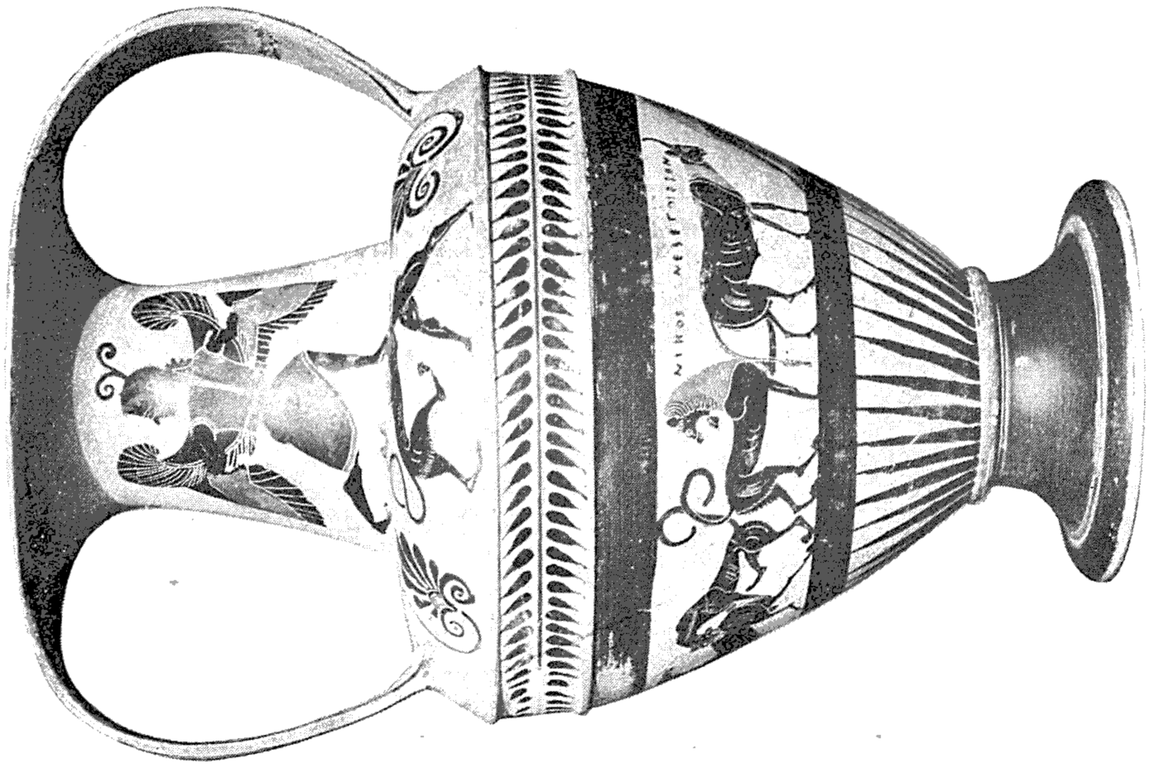
36*. Louvre F 103. Amphora. From Etruria : h. 0.31.
Cat. iii, pp. 751-759 ; *Album* ii, p. 101, pl. 70.
Brunn, no. 19.
Klein, no. 25. Nicole, no. 4.
Inside rim, lotos bud chain.
On neck : lotos and honeysuckle.
On each handle, dancing silen.
On shoulder : A. Two sphinxes, facing, between two male figures. Under handle, NIKOSOENES EPOIESEN.
B. The same, without signature.
Below, lotos bud zone, between two raised bands.
On body : continuous frieze, Dionysos, silens and maenads.
Below, leaf zone. Rays on base.



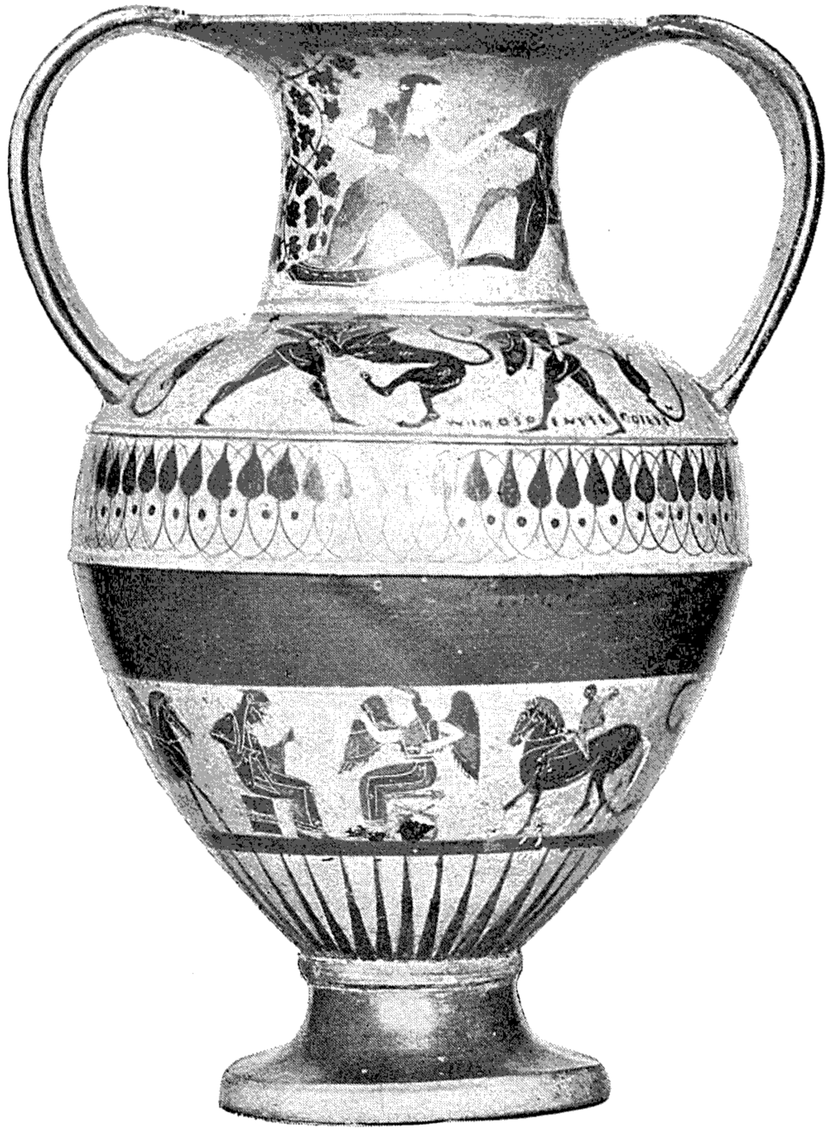


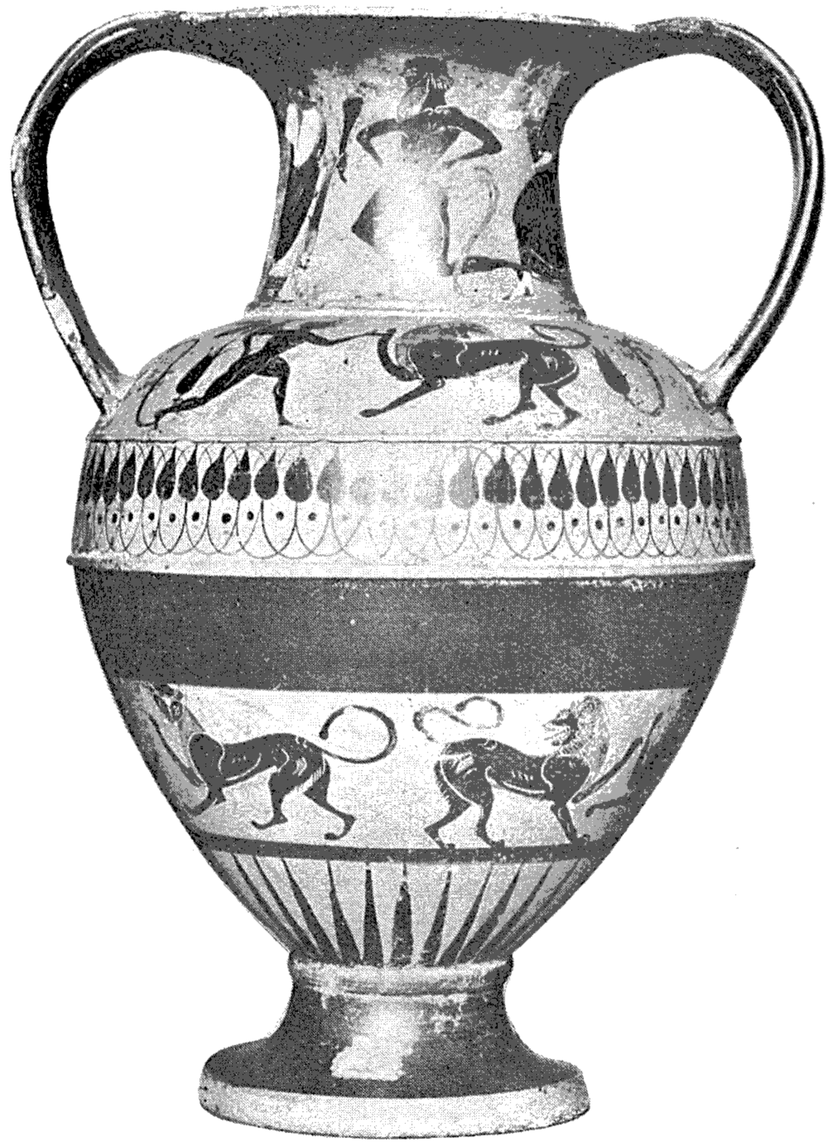
37*. Louvre F 104. Amphora. From Etruria : h. 0.325.
Cat. iii, pp. 751-759 : *Album* ii, p. 102.
W. V. 1890/91, pl. 1, 2. Brunn, no. 22.
Hackl, p. 31, no. 37. Klein, no. 15.
Nicole, no. 5.
Inside rim, zone of diagonal zig-zags.
On each side of neck, winged female figure.
On handles : A. Addorsed palmette chain.
B. Palmette and lotos buds. (One handle may possibly belong to a different vase.)
On shoulder, both sides : youth on hippalektryon between two Sirens. Signature on A. NIKO[SQENE]S : EΠOIESE[N].
Below double ivy leaf zone between two raised bands.
On body, continuous frieze, maenads and silens.
Below, zone of spirals. Rays on base.
Dipinto on base.

38*. Louvre F 105. Amphora. From Etruria : h. 0.315.
Cat. iii, pp. 751-759 : *Album* ii, p. 102.
W. V. 1890/91, pls. 1,2 ; 2,2.
Brunn, no. 2. Klein, no. 2.
Luce, *A. J. A.* 1916, p. 460, I, A.
Nicole, no. 6.
Inside rim, reserved wavy band.
On each side of neck, winged female figure.
On each handle, draped female figure.
On each side of shoulder, between palmettes, Herakles and the Nemean Lion.
Below two raised bands dividing a zone of laurel [?] leaves.
On body continuous animal zone. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
On base, rays.

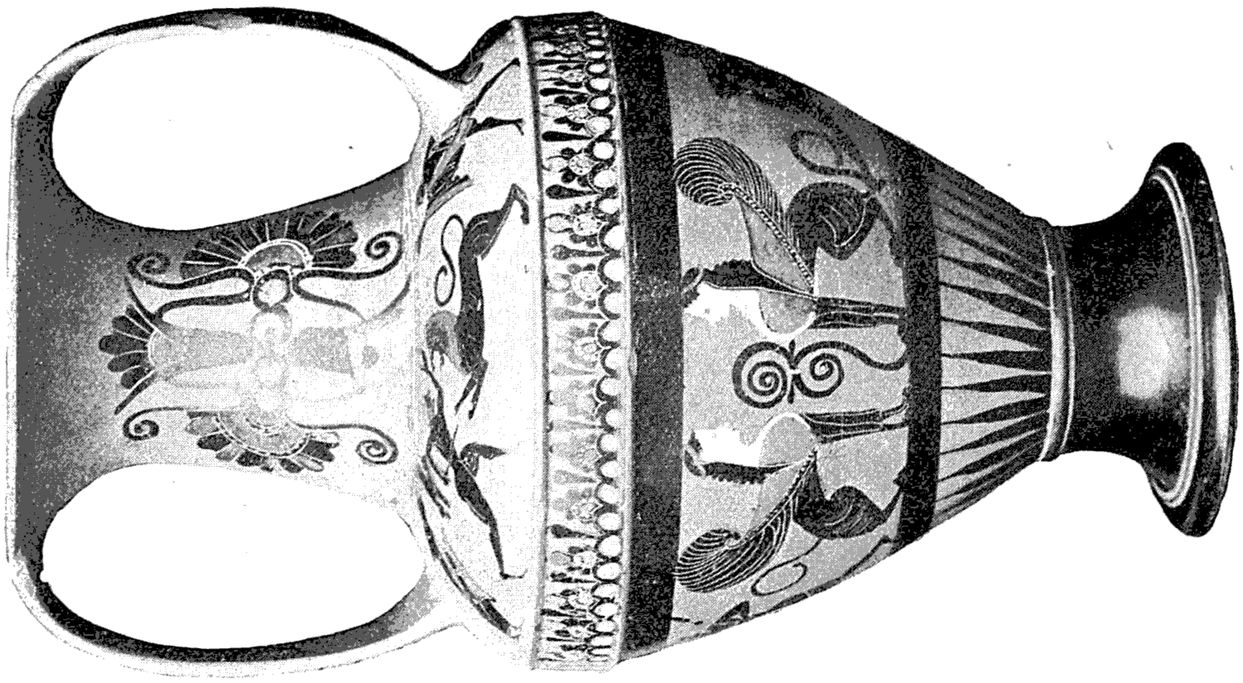


39*. Louvre F 106. Amphora. From Etruria : h. 0.275.
Cat. iii, pp. 751-759 : *Album* ii, p. 102, pl. 71.
Brunn, no. 3. Hackl, p. 31, no. 8.
Klein, no. 3. Nicole, no. 7.
Luce, *A. J. A.* 1916, p. 461, C.
Inside rim, meander.
On handles, tripods.
On neck, continuous frieze, Dionysos, maenads and silens.
On each side of shoulder, Herakles and Nemean Lion. Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below lotos bud chain between two raised bands.
On body : A. Nike and judge between two youths on horseback. B. Animals.
On base, rays.
Dipinto on base. Œ



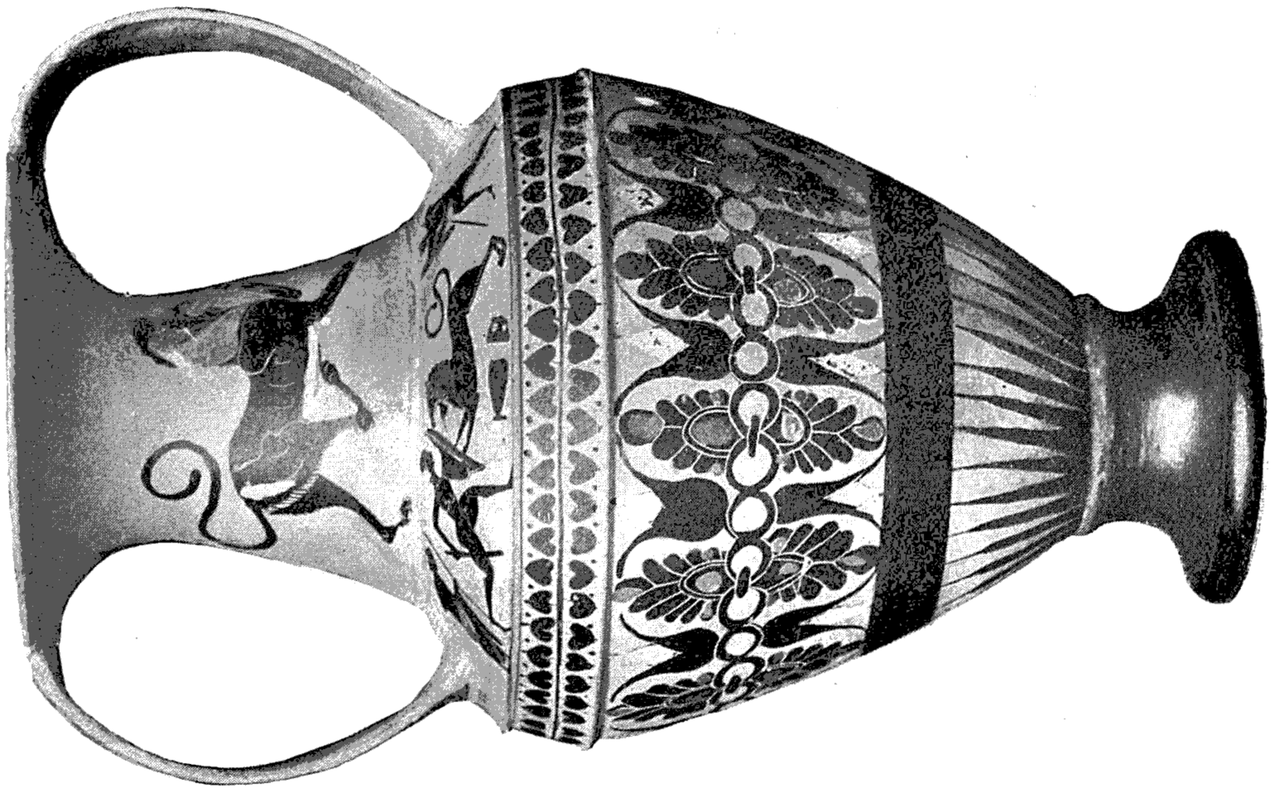


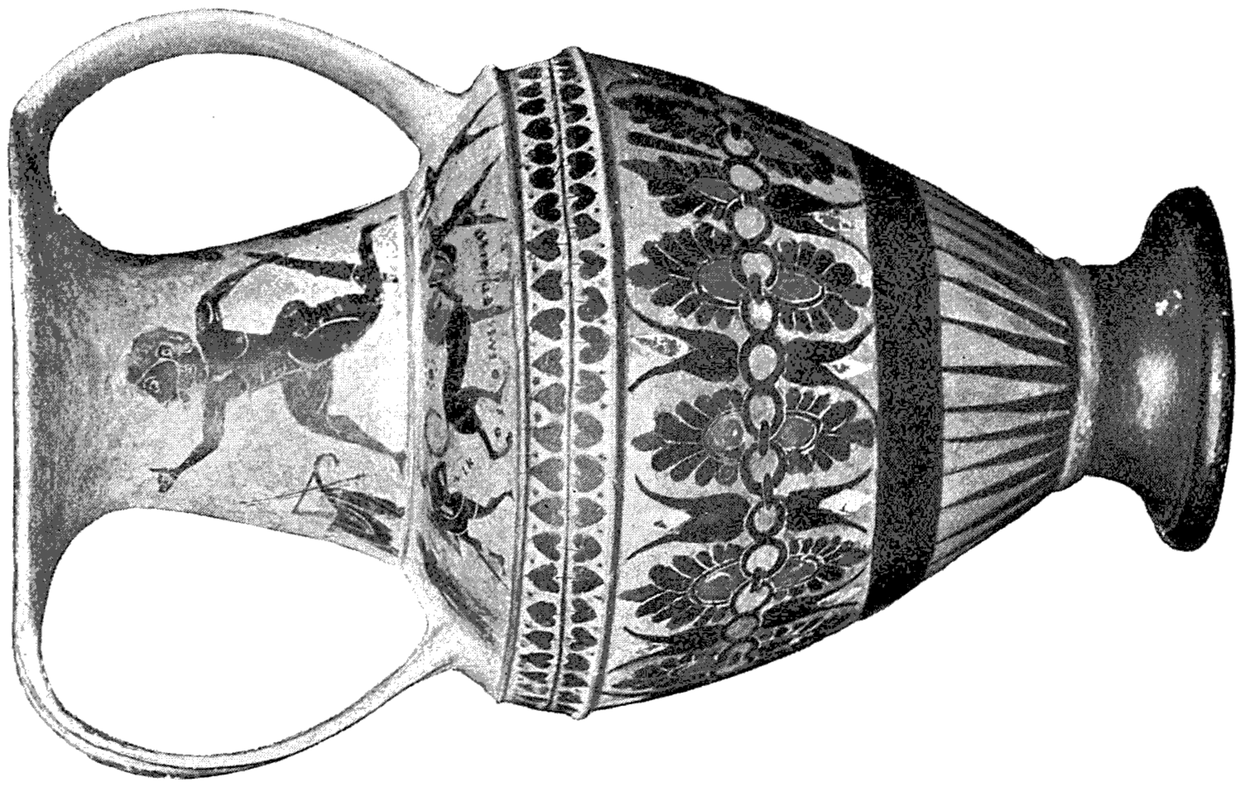
40*. Louvre F 107. Amphora. From Etruria : h. 0.315.
Cat. iii, pp. 571-579. *Album* ii, p. 103, pl. 71.
De Witte, *Etudes sur les vases de la Coll. Campana,* pp. 7 (vignette) and 69.
Per. et Chip. x, pl. 5 (in color).
Brunn, no. 4. Hackl, p. 31, no. 39.
Pottier, *Gaz. Arch.* 1888, p. 170. Klein, no. 4.
Nicole, no. 8.
Inside rim, lotos bud chain.
On neck, palmette and honeysuckle.
On handles, palmette and lotos.
On shoulder, A. Departure of Priam ? Signature (vertical). ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. B. Herakles and Nemean Lion.
Below two raised bands enclosing palmette and cable.
On body, continuous frieze, three sphinxes, man and sitting bearded figure.
On base, rays.
Dipinto on foot.



[241]

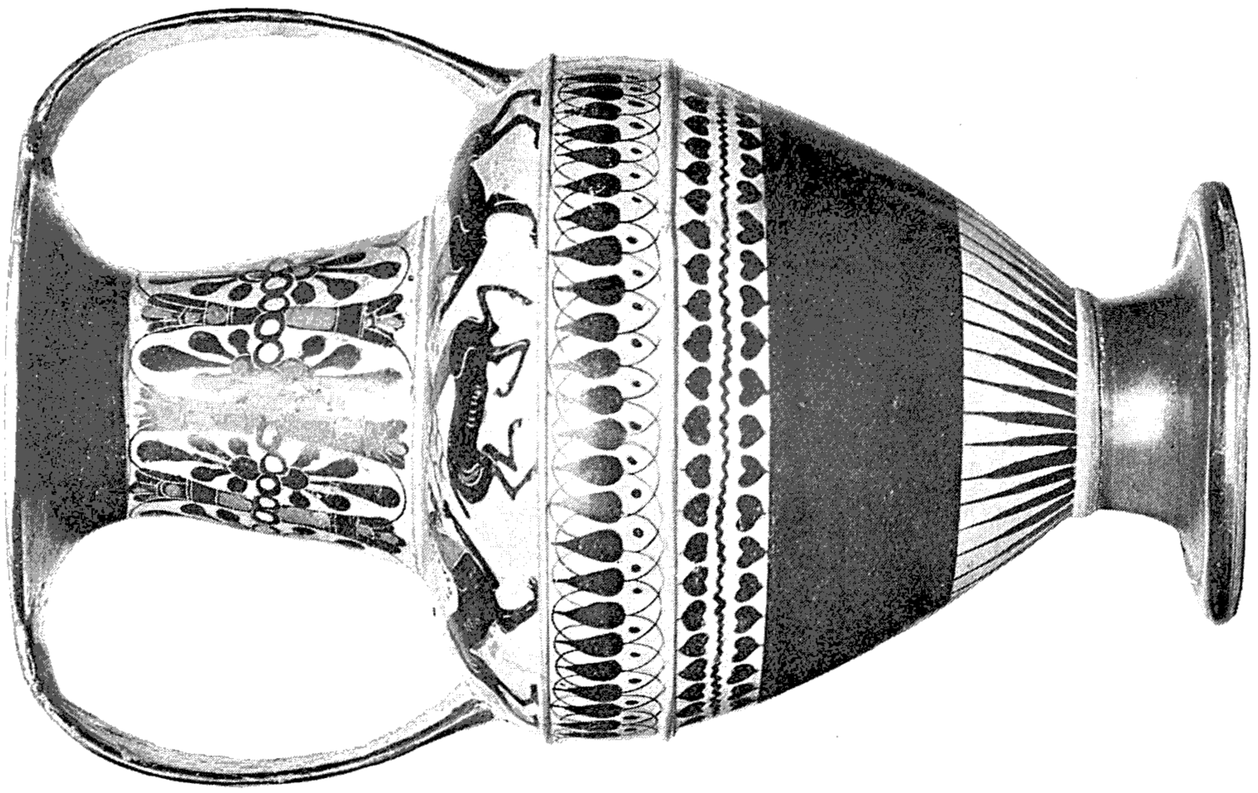
41* Louvre F. 108 Amphora. From Etruria : h. 0.315.
Cat. iii, pp. 751-759 : *Album* ii, p. 103.
Brunn, no. 5. Klein, no. 5.
W. V. 1890/91, pls. 1,5 ; 2, 6 a-c.
Luce, *A. J. A.* 1916, p. 464 B. Nicole, no. 9.
Inside rim, lotos bud chain.
On each handle, nude female figure.
On neck : A. Herakles. B. Nemean Lion.
On shoulder, each side, Herakles and Nemean Lion.
Signature on A : ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below two raised bands enclosing double ivy leaf zone.
On body, continuous broad zone of addorsed palmette chain.
On base, rays.





42.* Louvre F. 109. Amphora. From Etruria : h. 0.32.
Cat. iii, pp. 751-759 : *Album* ii, p. 104, pl. 71.
Brunn, no. 10. Hackl, p. 31, no. 40.
Klein, no. 11. Nicole, no. 10.
Inside rim, rays.
On handles : A. Warrior. B. Weapons.
On each side of neck, elaborate floral palmette.
On each side of shoulder, addorsed palmette lotos chain.
Signature on A. NIKOSΘENES EΠOI[ESE]N.
Below two raised bands enclosing black stripe.
On body : A. Nike between two judges and two youths with spears. B. Horseman between two warriors.
On base, rays.
Dipinto on foot. Œ

43*. Louvre F 110. Amphora. From Etruria : h. 0.30.
Cat. iii, pp. 751-759 : *Album* ii, p. 104, pl. 71.
Brunn, no. 13. Klein, no. 39.
Nicole, no. 11.
Inside rim, simple meander.
On each handle, four swans.
On neck, continuous addorsed palmette chain.
On shoulder, each, side, stag between two lions. Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below two raised bands enclosing lotos bud chain.
On body, broad glazed band between double ivy leaf zone above and the ray pattern below.



44*. Louvre F 111. Amphora. From Etruria : h. 0.305.
Cat. iii, pp. 751-759 : *Album* ii, p. 104.
Brunn, no. 7. Not in Klein's list.
Ray. et Coll., p. 112, fig. 53. Pottier, *Gaz. Arch.* 1888, p. 170.
Hackl, p. 31, no. 41. Corey, p. 61.
Nicole, no. 12.
Inside rim, palmette lotos cable chain.
On each handle, nude female figure.
On each side of neck, floral palmette.
On shoulder, each side, combat of Greeks and Amazons between two sphinxes. Signature on A : NIKOSΘENES ΕΠΟΙΕSΕΝ.
Below two raised bands enclosing palmette cable.
On body, broad addorsed palmette lotos zone.
On base, rays
Dipinto on foot.

45*. Louvre F. 112 Amphora. From Etruria : h. 0.30.
Cat. iii, pp. 751-759 : *Album* ii, p. 105.
W. V. 1890/91, pl. 1,3 ; 2, 3 a-b. Klein, no. 13.
Brunn, no. 12. Hackl, p. 31, no. 42.
Pottier, *Gaz. Arch.* 1888, p. 170.
Nicole, no. 13.
Inside rim, palmette lotos cable chain.
On each handle, nude female figure.
On each side of neck, palmette lotos.
On each side of neck, horseman between four youths.
Signature on A : [ΝΙ]ΚΟΣΘΕΝΕΣ [ΕΓΟΙΕ]ΣΕ[Ν]
Below two raised bands enclosing palmette lotos cable.
On body, broad zone of addorsed palmette lotos chain.
On base, rays.
Dipinto on foot. CE

46*. Louvre F 113 Amphora. From Etruria : h. 0.30.
Cat. iii, pp. 751-759 : *Album* ii, p. 105, pl. 71.
Per. et Chip. x, p. 262, fig. 166. Klein, no. 42.
Brunn, no. 11.
Hackl, p. 31, no. 43. Nicole, no. 14.
Inside rim, reserved wavy band.
On each handle, armed warrior.
On shoulder continuous palmette lotos cable chain.
Signature on A : ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
Below two raised bands enclosing double laurel leaf zone.
On body, palmette lotos cable chain.
On base, rays.
Dipinto on foot. CE

47*. Louvre F 114. Amphora. From Etruria : h. 0.32.
Cat. iii, pp. 751-759 : *Album* ii, p. 105.
Six, *Gaz. Arch.* 1888, p. 194, fig. 1 (handle), pl. 28, A.
W. V. 1890/91, pl. 2, 4 a-b. Per. et Chip. x, p. 245, fig. 156.
Brunn, no. 26.
Klein, no. 48. Nicole, no. 15.

The vase is entirely covered with a black glaze, the design on body and handles being in applied white.

On each handle, a tripod.

On shoulder, each side, nude woman with dog. Signature below figure on A in red letters. ΝΙΚΟΣΘΕΝΕΣ ΕΜΠΟΙΕΣΕΝ

48*. Louvre F 116. Oinochoe, Trefoil lip, white ground. From Etruria : h. 0.33.
Cat. iii, pp. 751-759 : *Album* ii, p. 106.
Braun, *Ann. d. Inst.* 1854, p. 46, pl. 5 = Reinach i, p. 247, 1-2.
W. V. 1890/91, pl. 4, 2 a-b. Duruy i, p. 86.
Per. et Chip. x, pp. 258, fig. 161, 259, fig. 162, 267, fig. 173.
Brunn, no. 30. Klein, no. 50.
Loeschcke, *A. Z.* 1881, p. 34. Walters i, p. 385.
Nicole, no. 52.

Companion piece to F 117. In spite of the incomplete signature there can be no doubt of the authorship.

Neck, handle, and foot covered with brilliant black glaze. Plastic male bearded head under spout. Body white ground with tongue pattern above and meander below. Palmette scroll under handle. On base, rays.

Herakles, Athena and Hermes. Behind Hermes the signature, vertical [ΝΙΚΟΣΘΕΝΕ]Σ ΜΕΠ[Ο]ΙΕΣΕΝ and ΚΑΛΟΣ.

49*. Louvre F 117. Oinochoe, Trefoil lip, white ground. From Etruria : h. 0.365.

Cat. iii, pp. 751-759 : *Album* ii, p. 106. Klein, no. 51.

Braun, *Ann. d. Inst.* 1854, p. 47, pl. 6 = Reinach i, p. 247 ; 3-4.

W. V. 1890/91, pl. 4, 1 a-b. Loeschcke, *A. Z.* 1884, p. 34.

Per. et Chip. x, p. 259, fig. 162 (head).

Brunn, no. 31. Walters i, p. 385.

Nicole, no. 53.

Companion piece to F 116.

Neck, handle and foot covered with brilliant black glaze. Plastic female head under spout. Palmette scroll under handle. Body, white ground with tongue pattern above and white ground lotos bud chain below. On base rays, alternates reserved.

Herakles, Athena, Hermes, god and goddess. Signature above left hand figure. Ν[Ι]ΚΟΣΘΕΝ[ΕΣ ΕΠΟΙΕΣΕΝ]

50*. Louvre F 121. Formerly in Depolleti's possession. Eye-kylix. From Caere ? : h. 0.115 ; d. 0.30.

Cat. iii, pp. 751-759 ; *Album* ii, p. 107.

Brunn, no. 39. Klein, no. 62.

Wernicke, *A. Z.* 1885, p. 251, no. 55.

Nicole, no. 56.

There is a sketch of this vase in the Apparatus of the Berlin Museum, M. 343. According to a note on the sketch the kylix was formerly in the Feoli Coll.

I. Gorgoneion.

A. Between eyes, Herakles brandishing club. On one eye ΝΙΚΟΣΘΕΝΕΣ on the other, ΕΠΟΙΕΣΕΝ

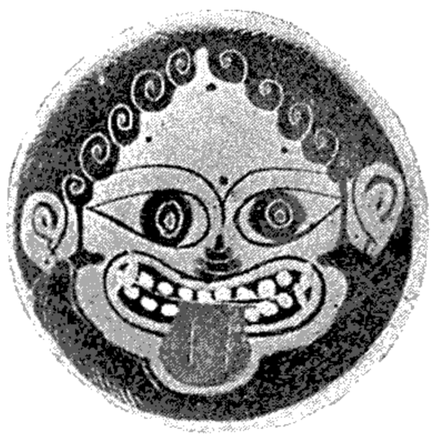
B. Dionysos and Hermes (legs only original).

51*. Louvre F 122. Eye-kylix. From Vulci : h. 0.12 ; d. 0.33.
Cat. iii, pp. 751-759 : *Album* ii, p. 107. *Mus. étr.* 567.
C. I. G. 8243.
W. V. 1890/91, pl. 5 1 a-d. Brunn, no. 41.
Per. et Chip. x, pp. 248, fig. 157, 249, fig. 158.
Klein, no. 64. Nicole, no. 57.

I. Gorgoneion.

A. Between eyes, Aeneas carrying Anchises.
left hand eye, ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ Signature on

B. Three warriors in combat.



52*. Louvre F 123. Kylix : h. 0.115 ; d. 0.28.

Cat. iii, pp. 751-759 : *Album* ii, p. 108. *C. I. G.* 8246. *W. V.* 1890-91, pls. 5,2. Klein, no. 69.

Harrison, *J. H. S.* 1885, p. 21, pl. 49. Harrison and MacColl, pl. 6.

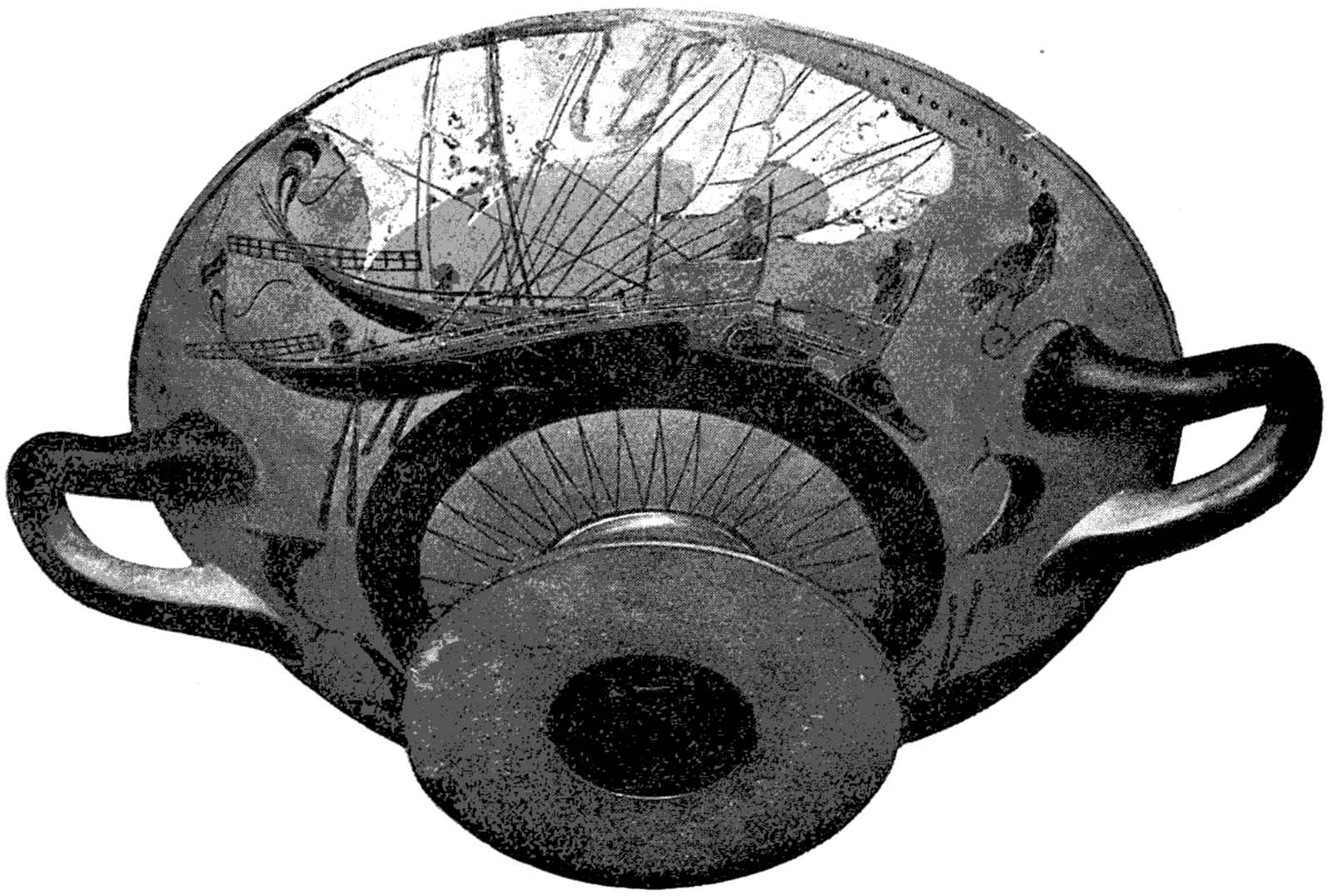
Per. et Chip. x, pp. 259, fig. 163, 264, fig. 170.

Torr. *Ancient Ships*, pl. 4, no. 19.

De Witte, *Cab. Durand*, no. 418 : *Coll. Beugnot*, no. 56.

Brunn, no. 42. Nicole, no. 58.

No interior design. Dolphin below each handle and a Siren perched on a tendril at the joint of the handle. On each side a war galley. Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕ



53*. Louvre F. 124. Kylix : 0.09 ; d. 0.20.
Cat. iii, pp. 751-759. *Album* ii, p. 108.
W. V. 1890–91, pl. 5, 3 a-c. Klein, no. 70.
Nicole, no. 59.

I. In center gorgon surrounded by a tongue pattern. Remainder of interior filled by a frieze of Dionysos, maenads and silens in vineyards.

On each side of exterior a lotos between two palmettes with the signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙ[ΕΣΕΝ]

54*. Louvre CA 1854. Kylix, frag.
Arch. Anz. 1911, p. 415.
Nicole, no. 93.
Artemis drawing arrow from quiver. [ΝΙΚ]ΟΣΘΕΝΕ[Σ ΕΓΟΙΕΣΕΝ].

55*. Paris. Petit Palais. Amphora. From Caere.

Lapauze, *Palais des Beaux-Arts*, p. 301, right hand vase.

Lenormant, *Cat. Dutuit Coll.*, no. 61, pl. 14,2.

Bull. d. Inst. 1865, p. 146, no. 6.

De Witte, *Castellani Coll.*, no. 23. Klein, no. 24.

Pottier, *Gaz. Arch.* 1888, p. 170.

Nicole, no. 25.

On each handle, nude youth.

On neck, each side, palmette lotos.

On each side of shoulder, youth on horseback and two nude youths on foot. Signature on A : ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

Below two raised bands enclosing double ivy leaf zone.

On body continuous frieze, dance of maenads and silens.

Below zone of vertical parallel zig-zags.

On base, rays.

56*. Petit Palais. Amphora.
Pottier, *Gaz. Arch.* 1888, p. 171.
Lenormant, *Cat. Dutuit Coll.*, no. 62.
Nicole, no. 26.
Lapauze, *Palais des Beaux-Arts*, p. 301, left hand vase.
Not mentioned in Klein's list.
On handles, palmette.
On each side of neck, dancing maenad and silen.
On shoulder each side, two eyes between two dancing women. Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below two raised bands enclosing palmette cable chain.
On body, addorsed palmette cable chain.
On base, rays.

57*. PHILADELPHIA. ACADEMY OF ARTS AND SCIENCES.
Kylix foot. From Vulci.
Swindler, *A. J. A.* 1909, pp. 142 ff.
The foot on which the signature NIKOSΘENES EΠOIESEN occurs is attached to a kylix to which it does not belong, in the style of the Penthesilea Painter (v. Hoppin, *Handbook Attic R. F. Vases* ii, p. 348, no. 50).

58*. RICHMOND. COLL. SIR FREDERICK COOK, BART. Kylix foot. *Burlington Cat.* 1904, p. 95, no. 4, pl. 89 ; foot on pl. 89, G. 5.
Lenormant. *Coll. Raifé*, no. 1319.
Mrs. Strong, *J. H. S.* 1908, p. 43, no. 74. Klein, no. 67.
Michaelis, *A. Z.* 1874, p. 61 : idem, *Anc. Marbles Gt. Brit.*, p. 73.
Pottier, *Gaz Arch.* 1888, p. 171.
Nicole, no. 63.
The foot of the kylix with the signature. NIKOSΘENES EΠOIESEN was discovered, when the vase was sent to the British Museum, not to belong to it. The kylix itself (I, Gorgoneion, A and B, quadriga between men and women) can therefore not be considered to be a work of Nikosthenes.

59*. ROME. CASTELLANI COLL.[1]. Kyathos.
Bull. d. Inst. 1865, p. 147, no. 9.
Miss Harrison, *J. H. S.* 1887, p. 291. Klein, no. 55.
Pottier, *Gaz. Arch.* 1888, p. 171.
The vase is not included in Nicole's list.
Animal's head on handle. Greeks and Amazons in combat with three other figures, two holding horses. NIKOSΘENES EΠOIESEN

1. In spite of all efforts I have been unable to secure a photograph of this vase.

60*. Rome. Palazzo Conservatori. Amphora.
Klein, no. 43. Nicole, no. 34.
On each handle, bearded man with spear.
On each side of neck, palmette lotos.
On shoulder. A. Two panthers with palmette lotos between them. NIKOSΘENE OVΓOIESE

B. Siren between two panthers.
Below two raised bands enclosing palmette cable.
On body, addorsed palmette lotos cable chain.
On base, rays.
The signature is open to suspicion.

61*. Rome. Torlonia Coll. Amphora. From Caere.

W. V. 1890–91, pl. 3, 1 a-k. *C. I. G.* 8248.

Bull. d. Inst. 1834, p. 49 : Helbig, *ibid.*, 1868, p. 77.

R. Rochette, *Journal des Savants* 1843, p. 283. Klein, no. 36.

Brunn, no. 16.

Visconti, *Anc. Mon.* pl. 9, B.

Nicole, no. 28.

On each handle, Dionysos with grape vine, snake below.

On each side of neck, tripod between two boxers.

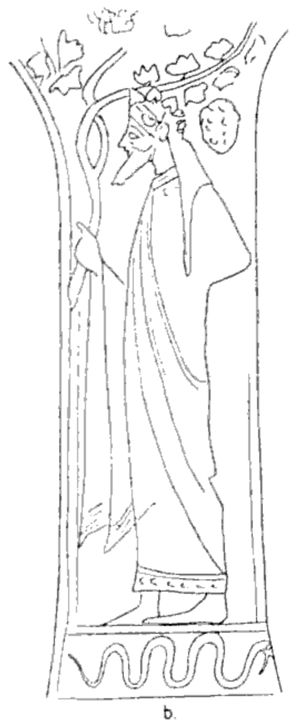
On each side of shoulder, Nike between two runners.

Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

On body : upper frieze between two raised bands. A. Nike with four male figures on each side. B. Animals. Below, ivy leaf zone.

Lower frieze, continuous, feeding geese.

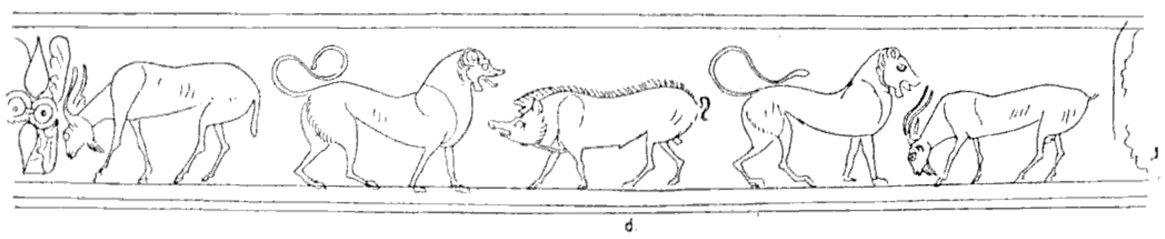
On base, rays.



b.

a

c



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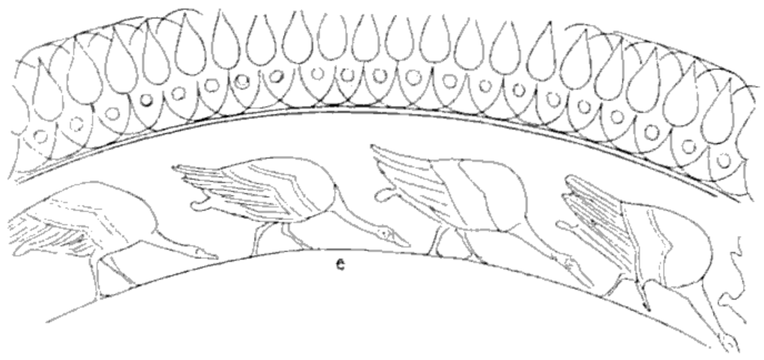

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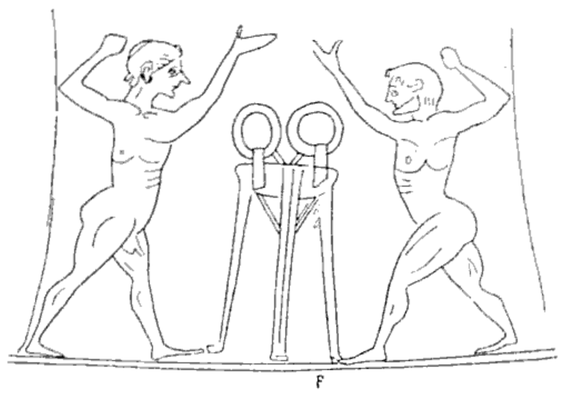

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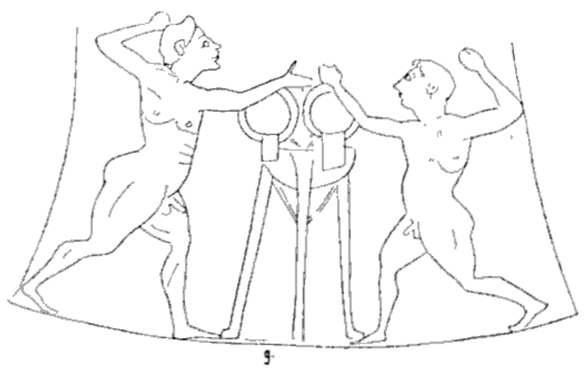

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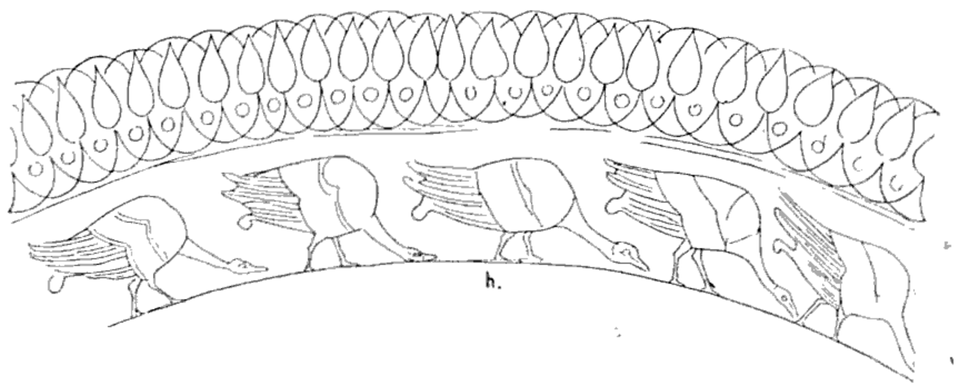


h.

i

62*. Rome. Vatican 451. Amphora.

Ducati, p. 247, fig. 198.
Helbig-Reisch, *Führer*, i, p. 293, no. 451 [10a].
Studniczka, *Deutsch. Literatur zeit.* 1887, p. 980.
Nicole, no. 51.
Not in Klein's list.

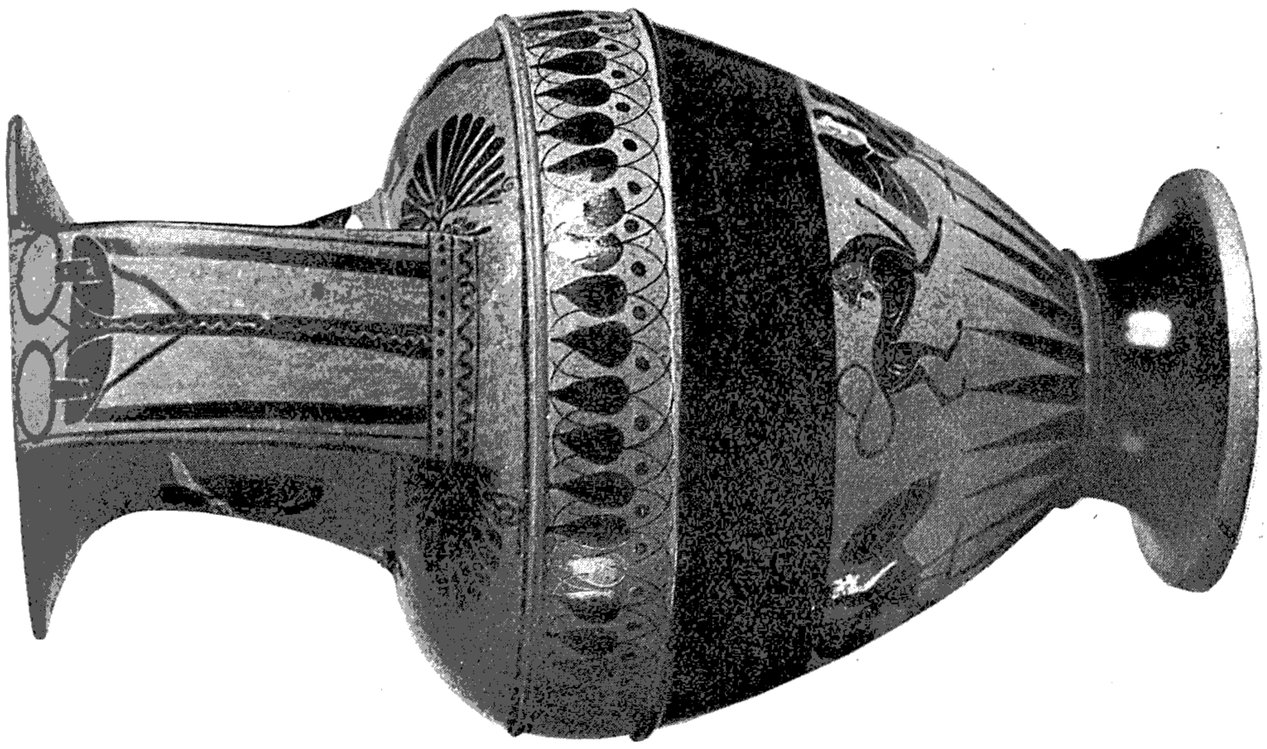
On one handle, nude youth dancing : on other, woman dancing with Krotala.

On each side of neck, palmette lotos.

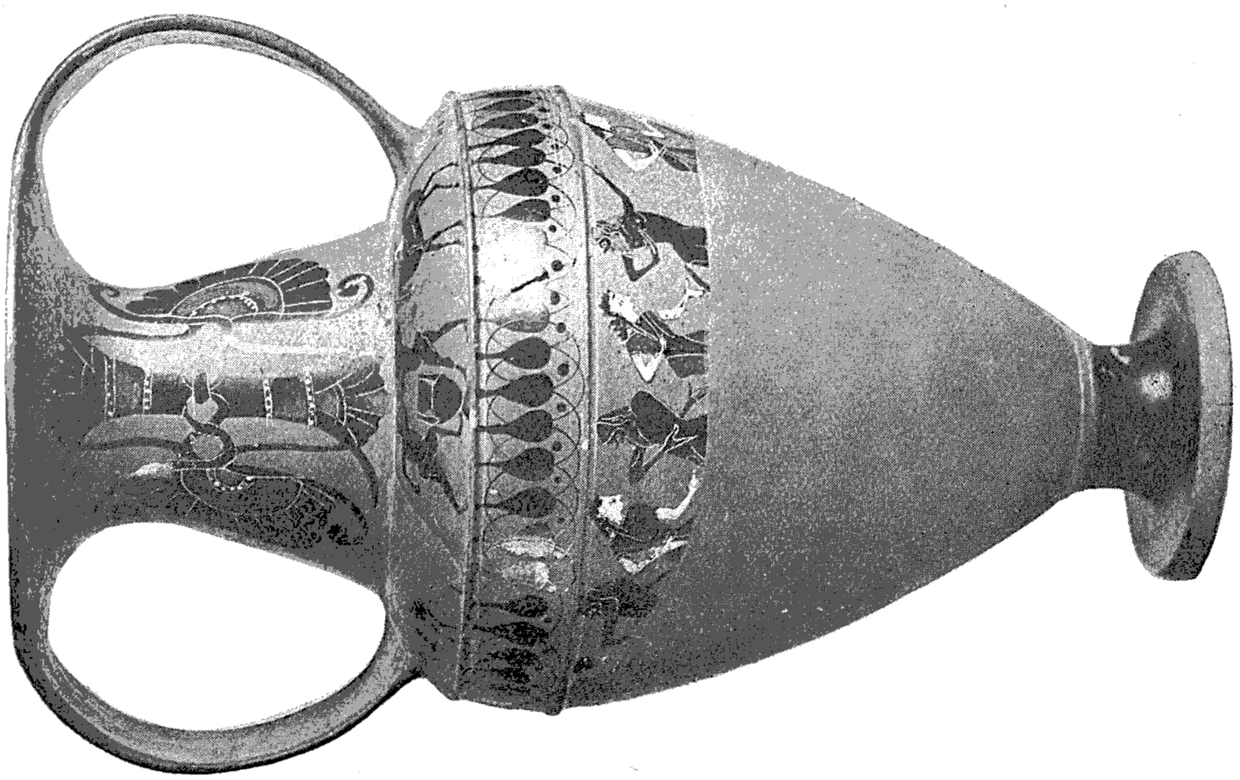
On each side of shoulder between eyes, warrior with horse, dog and bird. Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

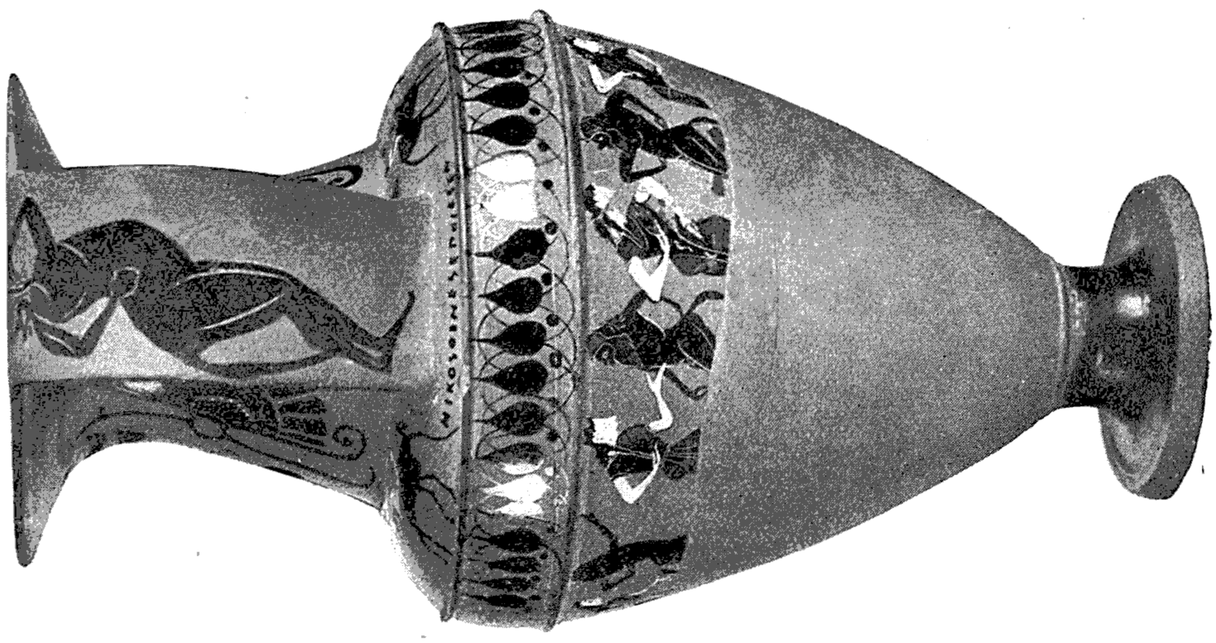
Below three ornamental zones, upper (between two raised bands) palmette chain, alternately inverted, stems in applied whie. Below, palmette cable chain and lotos bud chain. On base, rays.

63*. VATICAN 526.1. Amphora. From Caere : h. 0.30.
Helbig-Reisch, *Führer* i, p. 325, no. 526, 1.
Mus. Greg. ii, pl. 27,1 (33,1). *C. I. G.* 8249.
A. Z. 1854, p. 197, pl. 64, nos. 7 et 8.
Brunn, no. 17. Hackl, p. 21, no. 34.
Klein, no. 33. Nicole, no. 32.
Inside rim, twenty dolphins.
On each handle, a tripod. Rosettes at the joint.
On each side of neck, flying female figure.
On each side of shoulder, two boxers. Signature on A.
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
Below two raised bands enclosing lotos bud zone.
On body, continuous animal frieze with griffins and sirens below a broad glazed band.
On base, rays.
Dipinto on foot. Œ

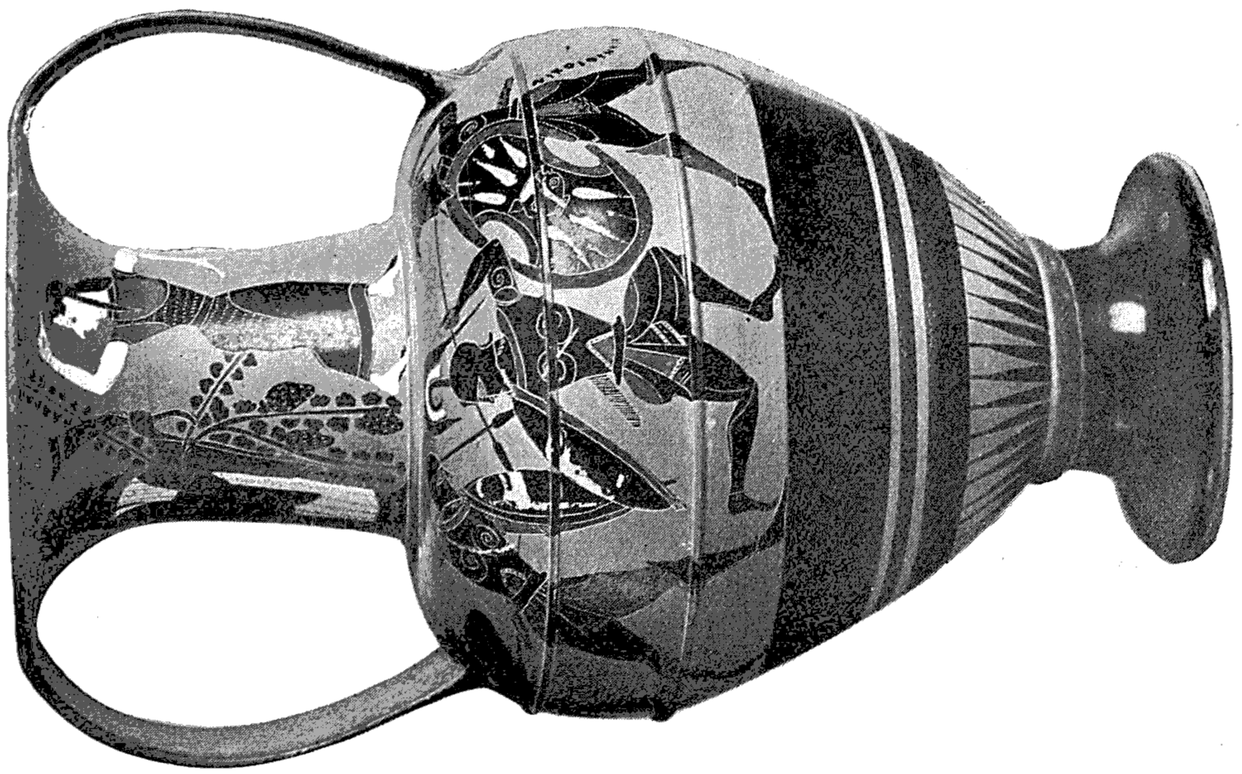


64*. VATICAN 526.2. Amphora.
Helbig-Reisch, *Führer* i, p. 325, no. 526,2.
Nicole, no. 33.
Not in Klein's list.
On each handle, a silen.
On each side of neck, palmette lotos.
On each side of shoulder, two boxers with a tripod between, on either side a rider. Signature under handle ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
Below two raised bands enclosing lotos bud zone.
On body, continuous frieze of dancing maenads and silens. Only the upper part of this is preserved as the rest of the vase, except for the foot, is restored.



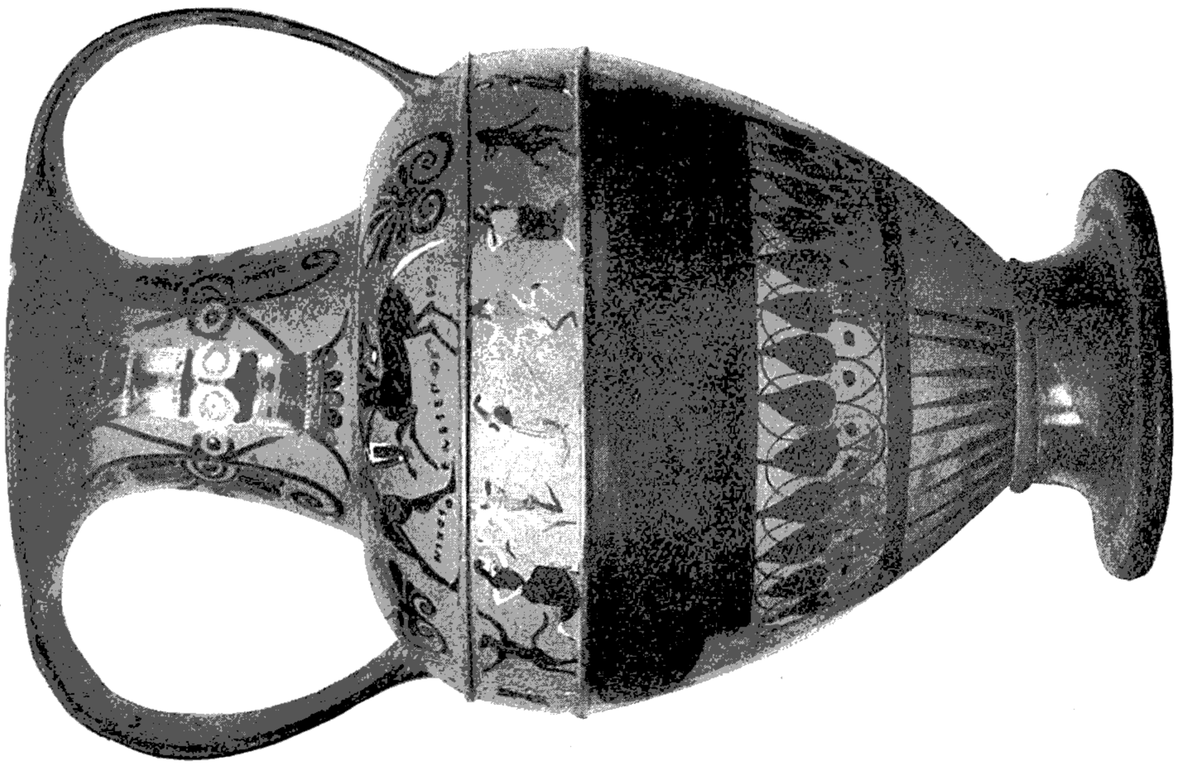


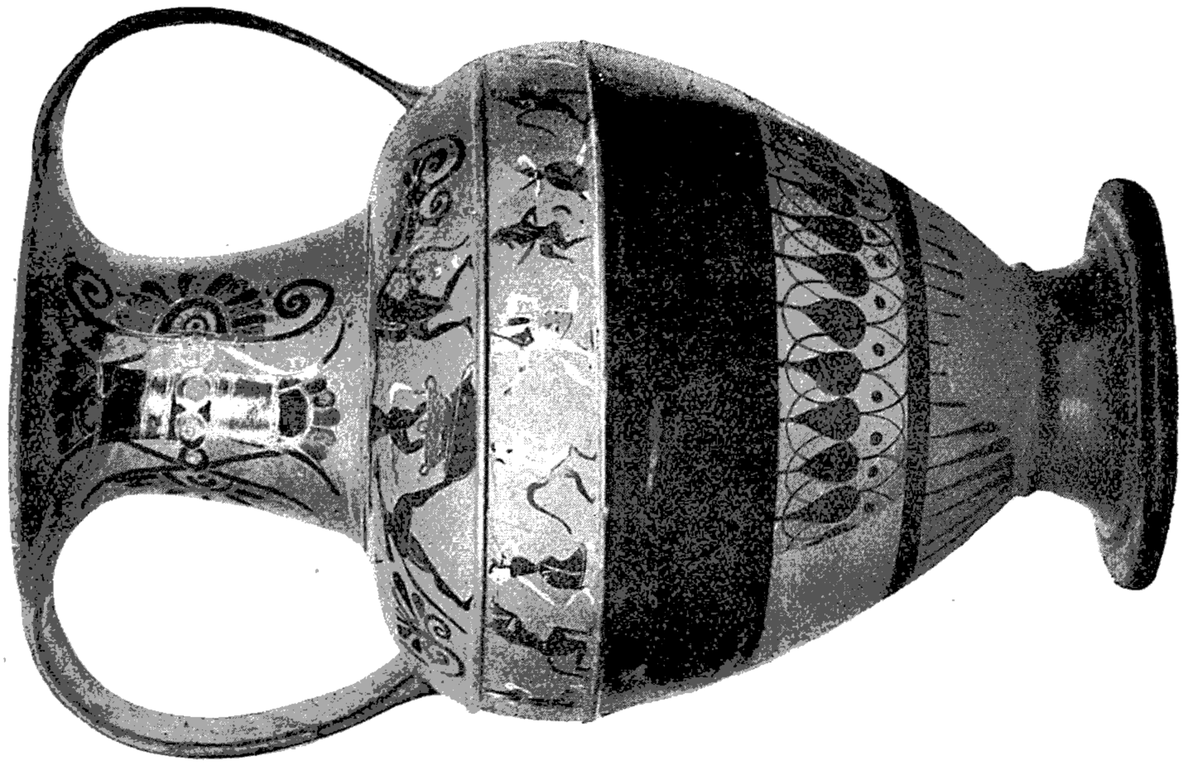
65*. VATICAN 526.3. Amphora. From Caere : h. 0.31.
Helbig-Reisch, *Führer* i, p. 325, no. 526,3. *C. I. G.* 8250.
Mus. Greg. ii, pl. 27,2 (33,2).
Visconti, *Anc. Monum.*, p. 27.
Brunn, no. 8.
Klein, no. 8. Nicole, no. 17.
Each handle bordered with ivy leaves.
On neck. A. Persian Artemis. B. Dionysos and maenad.
Main design on shoulder and body, continuous frieze of warriors in combat. Signature under handle ΝΙΚΟ-ΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ. Two raised bands running through the design.
On base, rays.



66*. Rome, Villa Giulia [1]. Amphora. From Caere.
Nicole, no. 93.
On each side of neck, palmette lotos.
On shoulder. A. Combat of a warrior (Lapith ?) and a Centaur. Signature NIKOSΘENES ΕΠΟΙΕSΕ.
B. Silen pressing grapes between two Silens.
Below between two raised bands continuous frieze of dancing Maenads and Silens.
Below broad glazed stripe, then lotos bud chain. On base rays.

1. The photographs and data of the vases in the Villa Giulia, for which through the kind intercession of M. Pottier I am greatly indebted to the courtesy of signori Paribeni and Mengarelli (in advance of the official publication) were only received just prior to the appearance of this volume.





66* *bis*. Rome, Villa Giulia. Amphora. From Caere. Nicole, no. 93.

On each side of neck, palmette lotos.

On each side of shoulder, palmette frieze.

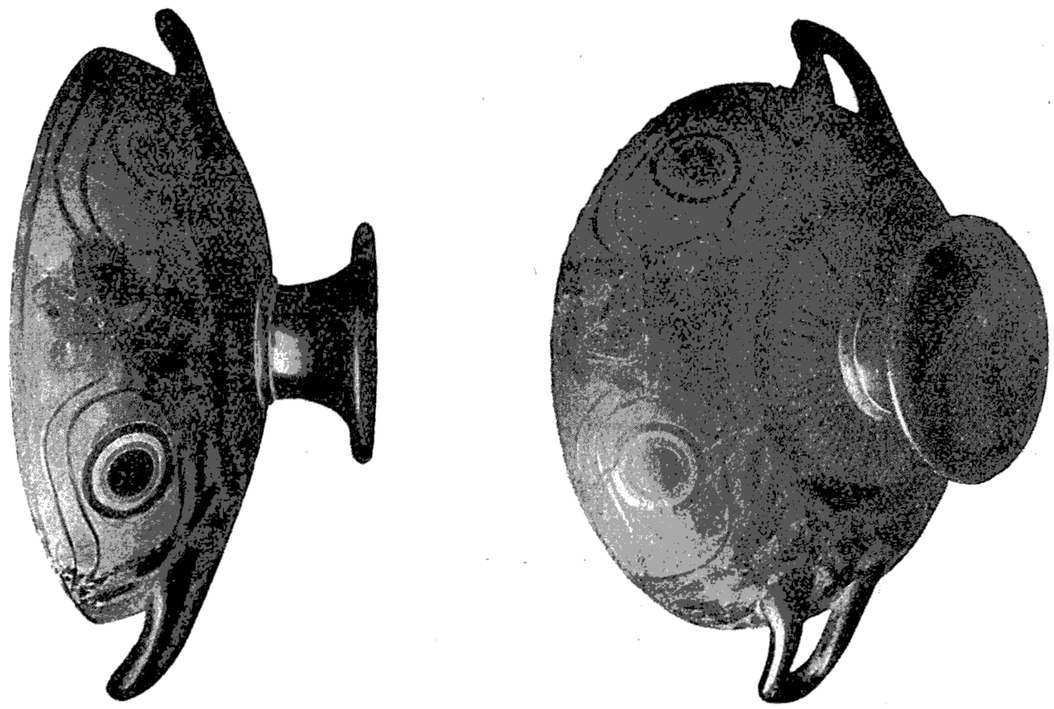
On body, between two raised bands, lotos bud chain.

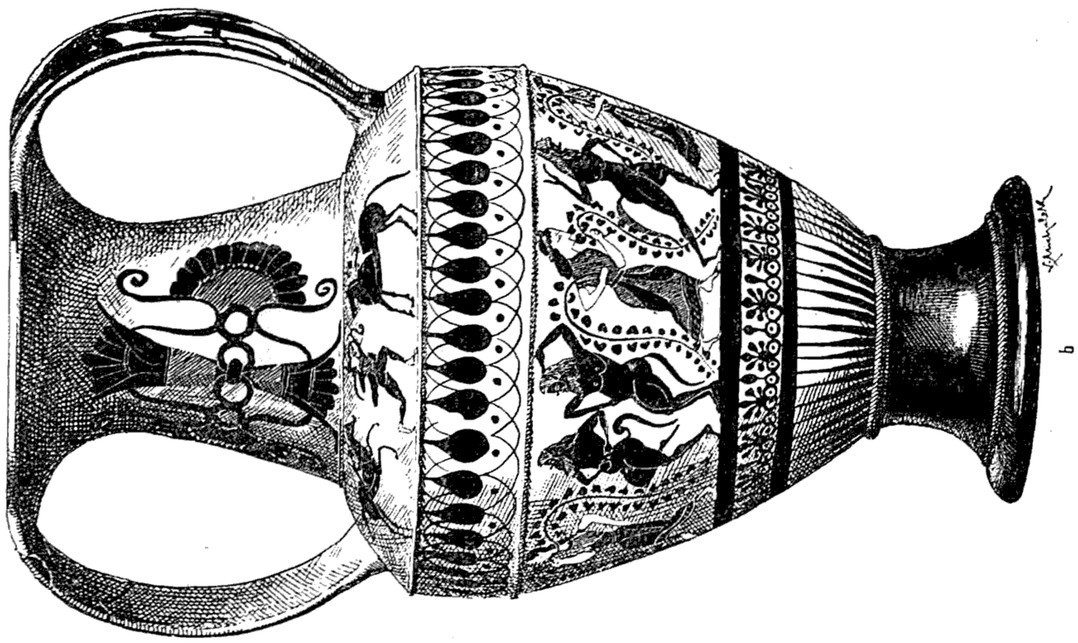
Below, continuous frieze of beasts, sphinx between two lions, swan, gazelle, between lion and lioness. Signature : NIKOSΘENES EΠOIESEN.

Below elaborate single and double meander chain alternating with diagonal cross-squares. On base, rays.

66* *ter*. ROUEN, MUSÉE DÉPARTEMENTAL DES ANTIQUITÉS.
Eye-kylix. Formerly in the Canino Coll. From Vulci : h. 0.15 ; d. 0.37.
Klein, no. 63. *Mus. étr.* 1516. *Res. étr.* 8.
Stuart, *Archaeologia*, xxiii, p. 229. *C. I. G.* 8244.
Brunn, no. 40. Nicole, no. 70.
I. Gorgoneion.
A. Between eyes : Athena and Giant.
B. Between eyes : Theseus and minotaur.
Under the handles a silen and maenad. Signature on foot ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

67*. VIENNA, OESTERREICHISCHES MUSEUM 231. Amphora.
From Caere : h. 0.345.
Cat. p. 27. *W. V.* 1890–91, pls. 1,6 ; 2, 1 a-c.
Brunn, *Bull. d. Inst.* 1865, p. 146, no. 2. Klein, no. 20.
Benndorf, *A. Z.* 1881, p. 3. Nicole, no. 23.
Not mentioned in Brunn's list in the *K. G.* as wrongly stated in the Catalogue.
Inside rim, lotos bud chain.
On each handle a silen.
On each side of neck, palmette lotos.
On each side of shoulder, archer between two horsemen.
Signature under left handle. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
Below two raised bands enclosing lotos bud zone.
On body, continuous frieze of dancing maenads and silens. Below, palmette cable chain zone.
On base, rays.





68*. Oester. Mus. 232. Amphora. From Caere : h. 0.31.

Cat. p. 28.

W. V. 1890–91, pls. 1,4 : 4,3 : 6,3. Klein, no. 29.

Brunn, *Bull. d. Inst.* 1865, p. 146, no. 5.

Benndorf, *A. Z.* 1881, p. 3. Hackl, p. 20, no. 33.

Klein, no. 29. Nicole, no. 27.

Not mentioned in Brunn's list in the *K. G.* as wrongly stated in the Catalogue.

Inside rim, ivy leaves.

On one handle a warrior, on the other his armor.

On each side of neck, palmette lotos.

On shoulder, continuous palmette lotos chain.

Below two raised bands enclosing lotos bud chain.

On body, continuous frieze, scenes from the palaistra.

Signature on A : NIKOSΘENES EΠOIESEN

On base, rays.

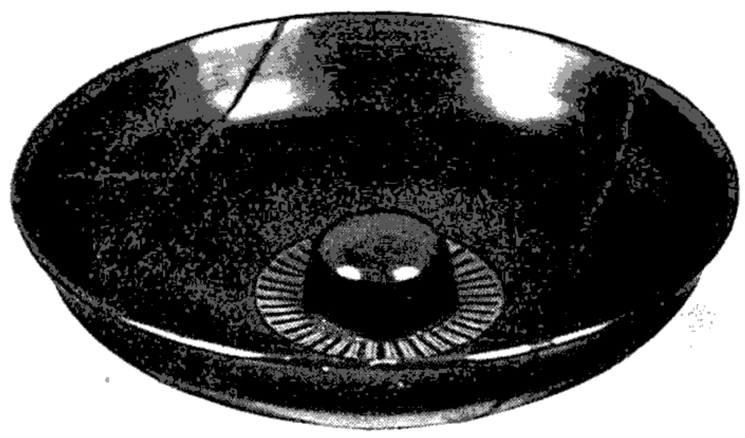
Dipinto on foot. ⋿

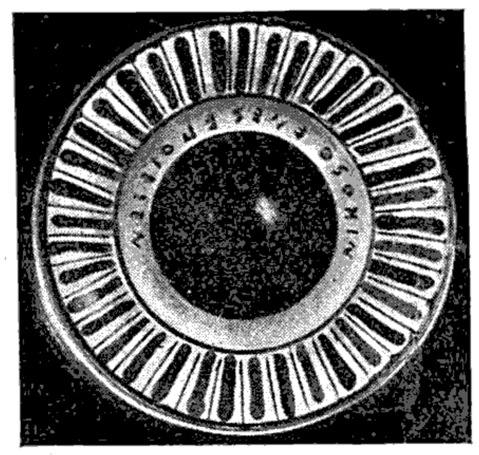
a

b

c

69*. Würzburg 287. Phiale Mesomphalos. From Vulci : h. 0.18.
Cat. iii, p. 57.
Mon. d. Inst. i, pl. 27, no. 42 = Reinach i, p. 75.
Gerhard, *Ann. d. Inst.* 1831, p. 255 : id. *Rapp. Volc.*, no. 691.
Campanari, *Vasi Feoli*, no. 162. *C. I. G.* 8259.
Klugmann, *Ann. d. Inst.* 1875, p. 296. Klein, no. 57.
Brunn, no. 33.
Nicole, no. 67.
Tongue pattern around omphalos and signature. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ





With the exception of no. 86* which I have now discovered is identical with the Baltimore amphora, no. 3*, nos. 70*-89* have all disappeared. It is extremely probable that the majority of them are hidden away in various private collections but none of them have I been able to trace.

70*. ? Kyathos.
Formerly in Alibrandi's possession.
Klein, no. 54. Brunn, no. 35.
Wernicke, *A. Z.* 1885, p. 250.
Nicole, no. 55.
Drawing in the Apparatus of the Berlin Museum M 392.
It is possible that this may be identical with no 23* the kyathos in the British Museum, though only half of that is preserved.
Plastic female head at base of handle.
Dance of five silens and four maenads. Signature above
ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.

71*. ? Oinochoe ? From Vulci.
Klein, no. 52. Welcker, *Rhein. Mus. N. F.* vi, p. 393, mentions a vase with a female head in high relief as being in Basseggio's possession. This might possibly be Louvre F 117 (49*).

72*. ? Formerly in Calabresi's possession. Amphora. From Caere.
Klein, no. 41.
Brunn, no. 25.
Nicole, no. 48.
On each handle a silen.
On neck, ornament
On body, various zones of ornament on one of which is the signature.

73*. ? Formerly in Calabresi's possession. Amphora.
Klein, no. 35.
Brunn, no. 15.
Nicole, no. 46.
On handles, ornament.
On each side of neck, two boxers between two draped figures.

On each side of body, a nude woman between two pairs of nude dancing men.
Below ornamental zone and red and black stripes between which is the signature. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

74*. ? Formerly in Calabresi's possession. Amphora. From Caere.
Klein, no. 27.
Brunn, no. 14.
Nicole, no. 42.
On each handle, nude male figure.
On each side of neck, ornament.
On each side of shoulder, young rider between two running men. Signature under handle. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
On body, eight pairs of dancing maenads and silens.

75*. ? Formerly in Calabresi's possession. Amphora. From Caere.
Klein, no. 6.
Brunn, no. 6.
Nicole, no. 37.
On each handle, dancing silen.
On each side of neck, running female figure.
On each side of shoulder, Herakles and Nemean Lion between two seated men. Signature under handle. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ.
On body, eight pairs of dancing maenads and silens.

76*. ? Formerly in Calabresi's possession. Amphora. From Caere.
Klein, no. 9.
Brunn, no. 9. Not in Nicole's list.
On each handle, draped male figure with sceptre.
On neck, ornament.
On body, two warriors in combat between two women.
Signature on A. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

77*. ? Formerly in Castellani's possession. Amphora. From Caere.
Klein, no. 17.
Brunn, *Bull. d. Inst.* 1865, p. 146, no. 3.
Not included in Nicole's list.
On handles, palmette.
On shoulder. A. Combat over fallen warrior with a woman and a horseman and signature. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

B. Combat of Greeks and Amazons, a woman and a horseman on each side.
On body, six pairs of dancing maenads and silens.

78*. ? Formerly in Castellani's possession. Amphora. From Caere.
Klein, no. 23.
Brunn, *Bull. d. Inst.* 1865, p. 146, no. 2.
On each handle, dancing silen.
On neck, ornament.
On each side of shoulder, two sphinxes and two youths on horseback with swords and Amazon between and signature : ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
On body, dance of thirteen maenads and silens, with two kraters between the figures.

79*. ? Formerly in Castellani's possession. Amphora. From Caere.
Klein, no. 30.
Helbig, *Bull. d. Inst.* 1866, p. 182, no. 2.
Nicole, no. 43.
On each handle, armed warrior.
On each side of shoulder, siren between youth and rider with signature ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ
On body, athletic scenes.

80*. ? Formerly in Depoletti's possession (no. 47). Amphora.
Klein, no. 1.
Brunn, no. 1.
De Witte, *Rev. Phil.* ii, p. 487. *C. I. G.* 8257.
Wernicke, *A. Z.* 1885, p. 250.
Nicole, no. 41.
Drawing in the Apparatus of the Berlin Museum M 416.
On each handle a siren.
On each side of neck silen and maenad.
On each side of body, Herakles and Nemean Lion, Hermes and Iolaos. Signature on A : NIKOSΘENES ΕΠΟΙΕSΕΝ

81*. ? Formerly in Depoletti's possession. Amphora.
Klein, no. 18. Not in Nicole's list.
Drawing in the Apparatus of the Berlin Museum M 338.
Combats.

82*. ? Formerly in Depoletti's possession. Amphora.
Klein, no. 34. Nicole, no. 45.
Drawing in the Apparatus of the Berlin Museum M 337.
Inside rim, twenty dolphins.
On each handle a tripod.
On body, silens in vineyard.

83*. ? Formerly in Depoletti's possession. Amphora.
Klein, no. 46. Not in Nicole's list.
Drawing in the Apparatus of the Berlin Museum M 339.
On shoulder, eyes and palmettes.
On body, zones of ornaments.

84*. ? Formerly in the Roman antiquity market. Amphora.
From Caere.
Klein, no. 31.
Brunn, no. 18.

Nicole, no. 44.
On each handle, silen and maenad. Below lion and panther.
On each side of neck, two boxers with tripod between.
On each side of body, woman between two warriors.
Signature on body. ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ

85*. ? Formerly in the Canino Coll. Kylix from Vulci.
Klein, no. 65. *C. I. G.* 8260.
Gerhard, *Rapp. Volc.* 552 and 711.
Brunn, no. 45.
Nicole, no. 69.
Ext. Procession of men with a veiled woman.

86*. ? Formerly in the Canino Coll. Kylix.
Klein, no. 59. *Cat. étr.* 136. *C. I. G.* 8255.
De Witte, *Rev. Phil.* ii, p. 487.
Dubois, *Cat. Pourtalès*, no. 461.
Brunn, no. 36.
Nicole, no. 68.
The vase was without figured decoration and had the signature on the foot which, according to De Witte, may possibly not belong to the vase.

87*-89*. Originally listed among the lost vases have since been found. v. no. 3* (Baltimore), 32* bis (Paris, Jameson Coll.) 66* bis (Rouen).

ATTRIBUTED VASES

The number of vases which might be attributed to the factory of Nikosthenes, is probably legion and perhaps for that reason no one has yet endeavored to assign a number of unsigned vases to his hand as Beazley has done with so many of the red-figure potters. The vases listed below are the only ones with which I am familiar, that have been definitely assigned to the Nikosthenes factory.

90 a-d. ATHENS. Amphora, frags. From Acropolis.
Graef, *Akropolisvasen* ii, p. 101, pls. 55 and 56 classes the following fragments as being the manner of Nikosthenes ; 830 a-c, 831 a-b, 832 and 833
830. a. Head and hindquarters of some animal, perhaps a dog.
b. Hindquarters of a lion.
c. Foot of a lion.
831. a. Hindquarters of a lion.
b. Part of a hand.
832. Lower part of two men.
833. Traces of ornaments and animal frieze.

91. GÖTTINGEN. Neck amphora, frag.
Jacobsthal, *Gött. Vas.*, p. 13, pl. 6, no. 18.
Nicole, under 'Attributions', no 8.
Neck and part of shoulder of an amphora of the usual Nikosthenic type.
On neck, two boxers and a tripod.
On shoulder, seated man, boy and sphinx.

92. LONDON BRIT. MUS. B 601.15. Kylix, frag. From Naukratis.
Cat. ii, p. 273 (attr. to Nikosthenes).
Nicole, v. 'Attributions', no 4.

Fragment of rim. Battle scene, warriors and quadriga.

ΕΣΙ ΠΥ
ΙΚΟΠΣ

93. Brit. Mus. B 601.37. Kylix ? frag. From Naukratis.
Cat. ii, p. 275.
W. V. 1890–91, pl. 6, 4 d.
Nicole, v. 'Attributions', no. 5.
Two warriors and a biga.

94. Brit. Mus. B 620. Formerly in Blacas Coll. Oinochoe. Trefoil lip, white ground. From Vulci : h. 0.292.
Cat. ii, p. 285.
Colvin, *J. H. S.* 1880, p. 132, pl. 2.
Gerhard, *Rapp. Volc.* 709 a.
Loeschcke, *A. Z.* 1881, p. 36 (attr. to Nikosthenes).
Robert, *Bild u. Lied.*, p. 44, note 55.
At junction of handle a plastic female head colored red. Plastic snake on each side of handle along the rim.
Peleus bringing the infant Achilles to Chieron, with a dog between.

95. Brit. Mus. B 621 (648). Formerly in Durand Coll. 268. Oinochoe, white ground. From Vulci : h. 0.295.
Cat. ii, p. 286,
Walters i, pl. 30 (r. h. vase).
Loeschcke, *A. Z.* 1881, p. 36 (attr. to Nikosthenes).
Nicole, v. 'Attributions', no. 3.
Herakles and Nemean lion, between Athena and Iolaos.

96. Brit. Mus. B 678. Formerly in Castellani Coll. Phiale mesomphalos, white ground. From Capua : h. 0.216.
Cat. ii, p. 298.
Loeschcke, *A. Z.* 1881, p. 34, pl. 5 = Reinach i, p. 431, 4-5 (attr. to Nikosthenes).
Nicole, v. 'Attributions', no. 1.

The omphalos is restored. In the interior two friezes. The inner a hare hunt, hunter with four dogs and a hare. Outer, crow ? fox (twice), bird, two snakes and a scorpion.

97. Paris. Louvre F 99. Amphora : h. 0.275.
Cat. iii, p. 750 : *Album* ii, p. 100.
Pottier, *B. C. H.* 1893, pp. 439-440, figs. 10-12.
De Witte, *Etudes*, p. 70.
Hackl, p. 23, no. 76.
Nicole, v. 'Attributions', no. 9.
Inside rim, lotos bud chain.
On handles, ivy leaf vine with a gorgoneion at the base of each handle and two plastic snakes.
On shoulder, palmettes alternately inverted.
On body. A. Bearded man with sceptre on chair between four bearded men.

B. Youth and horse between four men.
Below palmette lotos zone. On base, rays.
Graffito on foot. 𐤑

98. Louvre F 115. Amphora, white ground. From Etruria : h. 0.28.
Cat. iii, p. 758 : *Album* ii, p. 105, pl. 72.
Per. et Chip. x, p. 269, fig. 176.
Nicole, v. 'Attributions', no. 11.
On neck. A. Dionysos.
B. Silen carrying two wine skins.
At base of neck tongue pattern. At base of each handle lozenge with dotted cross.
On body. A. Herakles and Geryon, body of Eurytion on the ground.

B. Warrior in chariot.
Below, lotos bud chain. On base, rays.

99. Louvre F. 118 Oinochoe white ground : h. 0.26.
Cat. ii, p. 575 : *Album* ii, p. 106.
R. Rochette, *Mon. Ined.*, pl. 68, no. 2.
De Witte, *Cat.* Paravey, no. 32.
Loeschcke, *A. Z.* 1881, p. 36.
Nicole, v. 'Attributions', no. 2.
Plastic female torso below rim the arms supporting the edge.
Aeneas carrying Anchises, with Kreousa behind.

100. Louvre F 120. Eye-kylix exterior white ground. From Etruria : h. 0.09 ; d. 0.205.
Cat. iii, p. 753 : *Album* ii, p. 107, pl. 72.
Per. et Chip. x, p. 262, fig. 167 (erroneously classed as a signed vase).
Nicole, v. 'Attributions', no. 12.

I. Gorgoneion.

A. Silen between eyes ; on each side of eye a maenad.

B. The same.
Dolphin under each handle.

101. Rome. Castellani Coll. Oinochoe.
Coll. A. Castellani (1885), pl. 1, no. 62.
Nicole, *Corpus* 61, v. 'Attributions', no. 6.

1*. Oxford 189. Cup. From Peristeri (Attica) : h. 0.12.
Cat. p. 5, pl. 26. Van Branteghem *Sale Cat.*, no. 1, pl. 1.
Pottier, *Louvre Cat.* ii, p. 561 : iii, p. 714.
Burlington Cat. 1888, p. 8, no. 1. Kretschmer, pp. 101, 113.
Per et Chip. x, p. 90, note 1. Walters i, p. 297.
Jacobsthal, *Genethlaikon* Carl Robert 1910, p. 458.
Nicole, *Corpus* 39.

In center, bearded Gorgoneion. Surrounding a series of groups, a) Herakles and Centaur : b) hare hunt : c) a Sphinx : d) Silen and maenad. Decoration black, white and red.

Around rim in compartments.

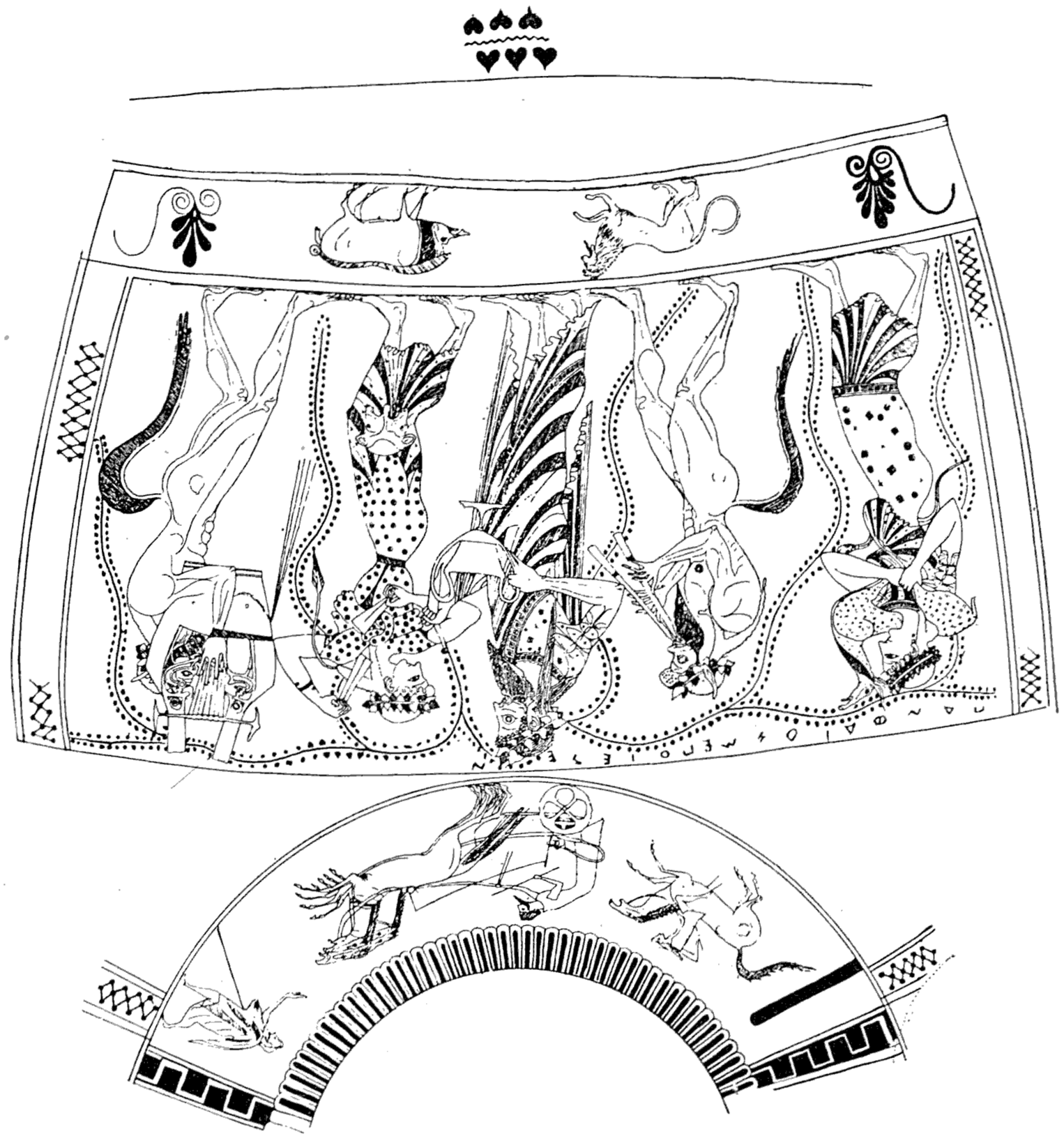
EKEDAMEVΣENEME OIKOΦEIES OIKOΦIËS) EMEΛ-ΨAEΦΣEN

Brunn, *K. G.* ii pp. 721-727. Klein, pp. 87-97.
Nicole, *Corpus* 62. Panofka, *Der Vasenbildner Pamphaios.*

The potter Pamphaios is better known to us from his activities during the red figure period since the majority of the vases which bear his signature are in this or the mixed technique (cf. Hoppin, *Handbook* ii, pp. 277 ff.). Six black figure vases with his signature are known to us so that he stands along with Andokides as one of the masters of the transitional period.

All of his signatures use the potter's formula. In the case of the red figure vases he employed Epiktetos as a painter and perhaps two others, Oltos and a nameless painter whom Beazley has christened the Death and Sleep painter (cf. *V. A.*, p. 23). What artists he employed for the black figure vases from his factory or whether like Exekias he was his own painter in that style, is impossible to say.

1*. London. Brit. Mus. B 300 (447). Hydria. From Vulci : h. 0.407.
Cat. ii, p. 174. *W. V.* D, pl. 6, 1. Klein, no. 1.
De Witte, *Rev. Phil.* ii, p. 490. Panofka, *Pamphaios*, p. 7.
Brunn, no. 23. *C. I. G.* 8266.
Nicole, no. 1.
On shoulder : Quadriga, horseman and overseer.
On body : Dionysos, silens and maenads. ΓΑΝΦΑΙΟΣ ΜΕΓΟΙΕΣΕΝ
Below, between palmettes, lion confronting a boar.



2*. MADRID. 150 (Inv. 10910). Kylix. From Vulci : h. 0.12 ; d. 0.31.

Cat., p. 78, pl. 14. Ossorio, *Vasos griegos*, p. 68.
Bull. d. Inst. 1844, p. 100. *C. I. G.* 8280.
Brunn, no. 18.
Klein, no. 3. Nicole, no. 3.

I. Gorgoneion. Around edge ΓΑΝΦΑΙΟΣ ΜΕΓΟΙΕΣΕΝ

3*. Paris. Cab. des Méd. 254. Hydria. From Toscanella : h. 0.382.

Cat., p. 165. De Witte, *Cat.* Beugnot, no. 37. *C. I. G.* 8267.

Milliet-Giraudon ii, pls. 54-55. Klein, no. 2.

Gerhard, *Rapp. Volc.* 699. Panofka, *Pamphaios*, no. 16. Brunn, no. 24. Nicole, no. 2.

Luce, *A. J. A.* 1916, p. 466, J (number wrongly given as 226).

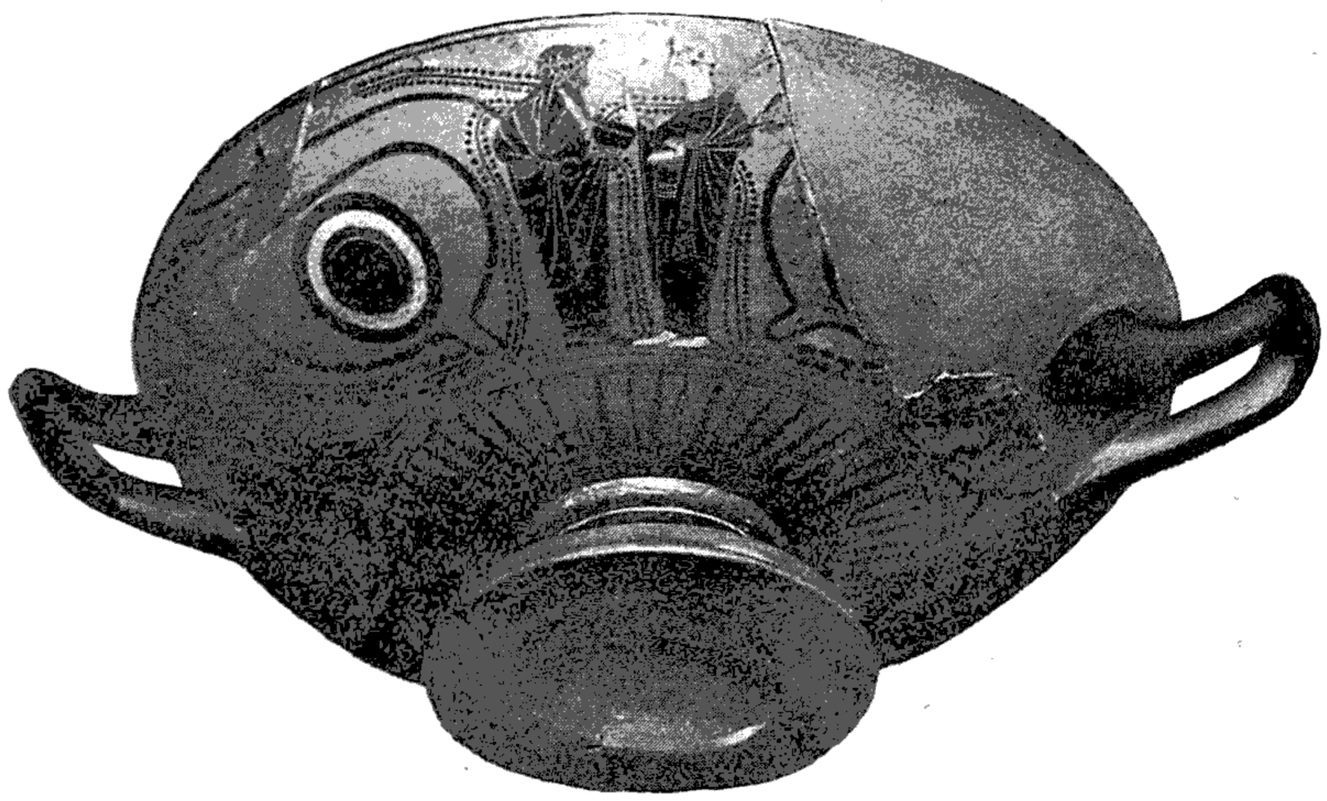
On shoulder, Herakles wrestling with Nemean lion ; beside him Athena and Iolaos ?

On body : Herakles and Iolaos ? in chariot accompanied by Athena, Apollo and Hermes. ΓΑΝΦΑΙΟ› ΜΕΠΟΙΕ-›ΕΝ.

4*. Paris. Louvre F. 127 *bis*. Eye-kylix.
Cat. iii, p. 762. Klein, no. 4.
Brunn, no. 26.
Pottier, *Gaz. Arch.* 1888, p. 171.
Nicole, no. 4.

I. Gorgoneion.

Ext.. Between eyes : Dionysos and Ariadne. [ΓΑΝΦ]ΑΙΟΣ ΕΓΟΙΕΣΕΝ



[307]

5*. Rome Vatican. Kylix. From Vulci : d. 0.30.
Helbig-Reisch i, *Führer*, p. 543.
Mus. Greg. ii, pl. 66,4 (70,4). *C. I. G.* 8278.
Panofka, *Pamphaios*, pl. 1, 4-5. Klein, no. 5.
Brunn, no. 25. Nicole, no. 5.
P. J. Meier, *A. Z.* 1884, p. 240.
The figure of Eris in the plate of the *Mus. Greg.* belongs to another vase.

I. Gorgoneion.

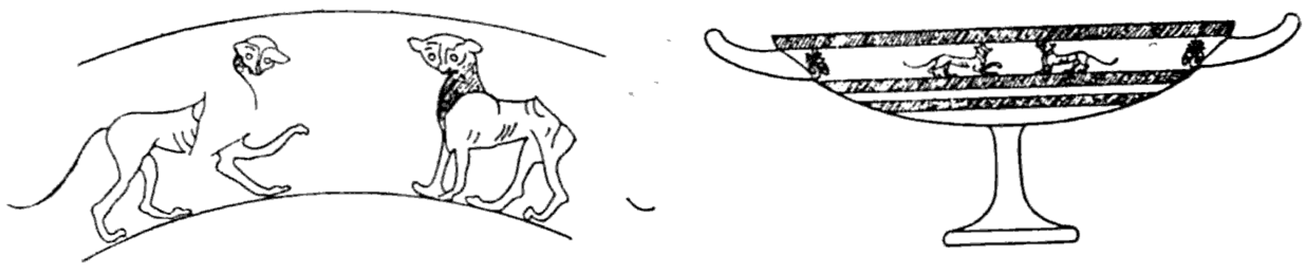
A. Between eyes : quadriga, full front. Above ΠΑΝΦΑΙΟΣ ΕΠΟΙΕΣΕΝ

B. Between eyes : Herakles and Amazon ?

6*. ? Formerly in Bourguignon Coll. Kylix. From Orvieto :
d. 0.205.
Bourguignon *Sale Cat.*, p. 84, no. 406. Klein, no. 6.
P. J. Meier, *A. Z.* 1884, p. 240, pl. 16,1 = Reinach i, pp. 454, 2-4.
Harrison and MacColl, pl. 8.
Nicole, no. 6.

ΓΑΑΦΑΙΟΣ ΕΠΟΙΕΣΝ (sic!)

I. Rider with two spears, below a dog.
Ext. On each side, two panthers.



1*. Athens. Pinax (frag.). From Acropolis.

Benndorf, *G. S. V.*, p. 20, pl. 5.

Pottier, *Louvre Cat.* iii, p. 714 : id. *Gaz. Arch.* 1888, p. 170.

Klein, p. 49. Nicole, *Corpus* 40.

Remains of figure with shield and lance and a second figure. ΛΟΤΑΜΑΡΛ ΟΞΣΑΠΛ

Restored by Studemund (v. Benndorf) to read

τόδ' ἐστὶ γράμμα τῶν Πασείου γραμμάτων.

1*. ATHENS. Kylix, frag. From Acropolis.

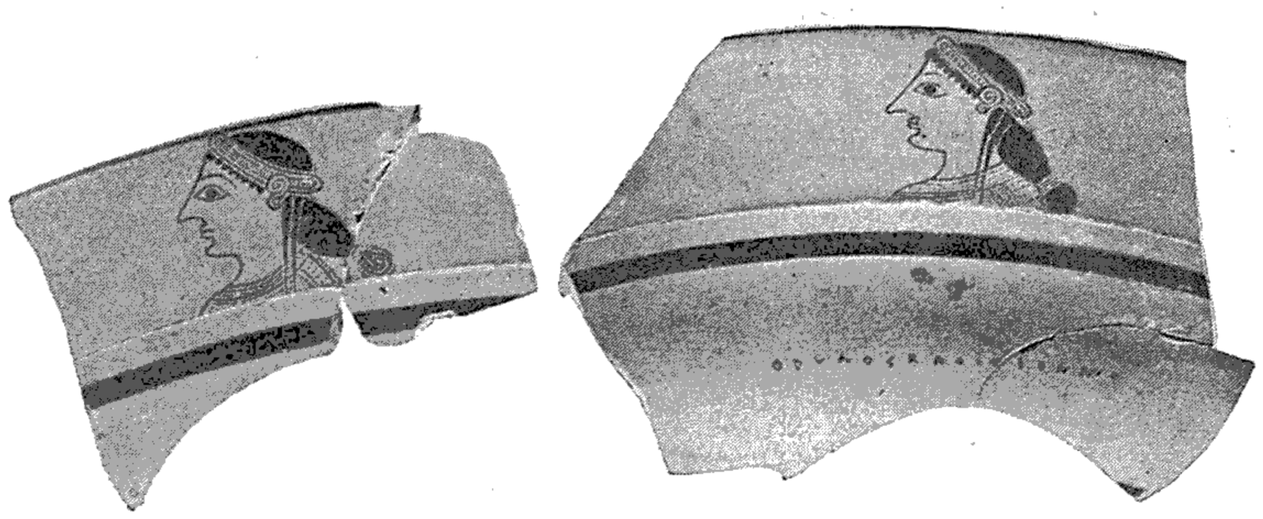
Graef, *Akropolisvasen* iii, p. 183, no. 1780, pls. 83 and 87.
Benndorf, *G. S. V.*, pl. 12,5. Klein, p. 216.
Heydemann, *Griech., Vas.* p. 10. Kretschmer, p. 132.
Dumont, *Peint. céram.*, p. 6. Nicole, *Corpus* 63 *bis.*
Dumont et Chaplain ii, p. 9, no. 2.
P. J. Meier, *A. Z.* 1884, p. 239.

Fragment of rim on which are a shield and a greaved leg. [Φ]ΕΙΔΟΝ ΕΓΟΙΕ

Benndorf, Heydemann and Meier restore the name to read ΧΕΙΡΟΝ but if the reading is correct, the rho is upside down. It seems better to follow Graef and read ΦΕΙΔΟΝ

1*. Boston. 03.855 a-b. Kylix, frag.

Ann. Rep. Mus. F. A. 1903, p. 69, no. 43.
Nicole, *Corpus* 41, no. 2. Tonks, *A.J.A.* 1905, pp. 288 ff., figs. 1-2.
Woman's head in outline. ΦΡΥΝΟΣ ΕΠΟΙΕΣΕΝ ΕΜΕ

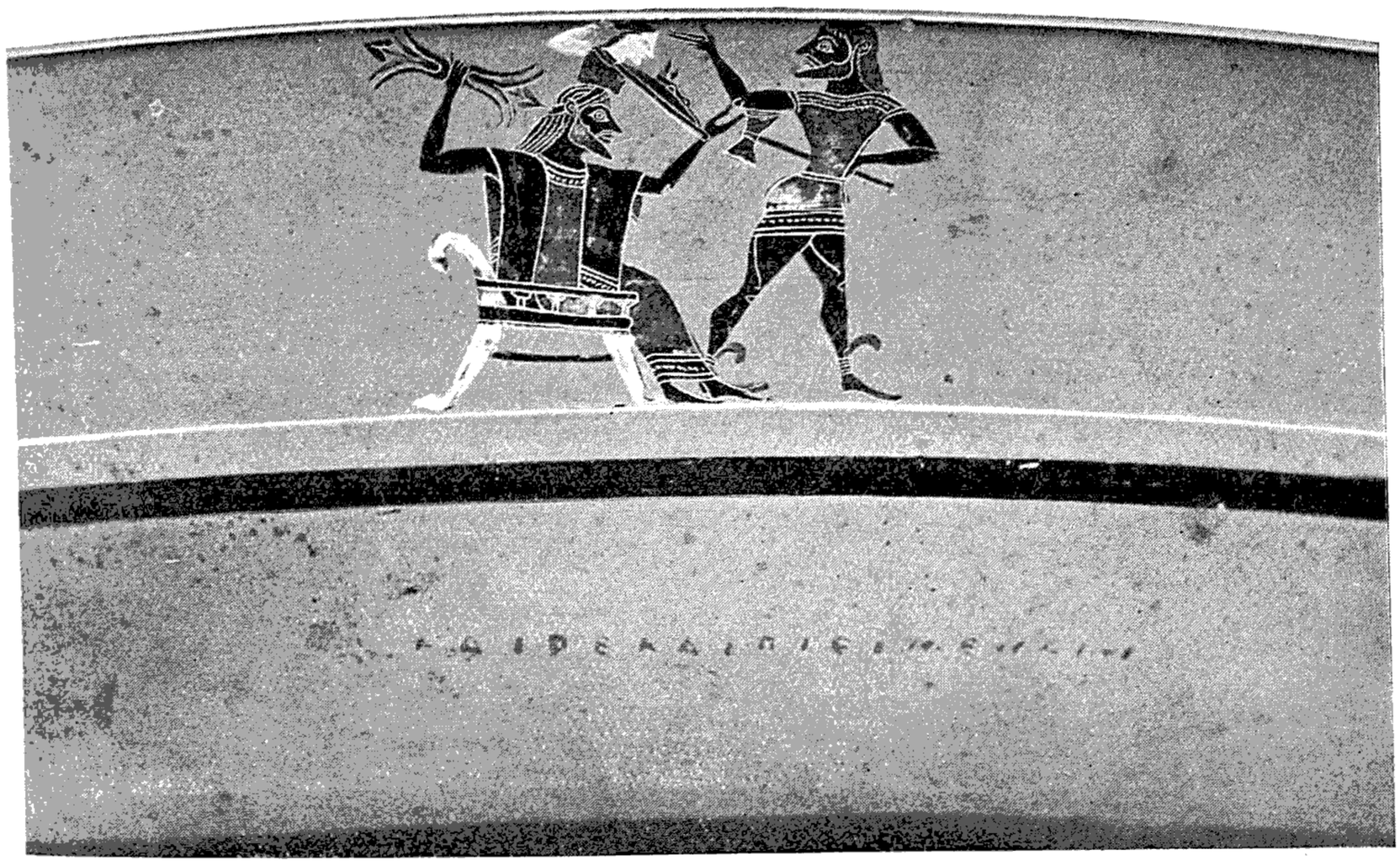


2*. London. Brit. Mus. B 424. Formerly in Durand (21) and Blacas Colls. Kylix. From Vulci : h. 0.20 ; d. 0.28.
Cat. ii, p. 223. *El. Céram.* i, p. 192, pl. 56.
De Witte, *Rev. Phil.* ii, p. 494. *C. I. G.* 8315.
Welcker, *Rhein. Mus.* N. F. vi (1848), p. 396. Klein, p. 82.
Bergk, *Zeitschr. für Alter.* 1847, p. 169.
Brunn, *K. G.* ii, p. 729. Kretschmer, p. 195.
Overbeck, *K. M.* (Zeus), i, p. 27. I. Nicole, *Corpus* 41, no. 1.
Schneider, *Geb. der Athena*, p. 11.
Tonks, *A. J. A.* 1905, pp. 289 ff.
Beazley, *V. A.* p. 189, fig. 118 (A).

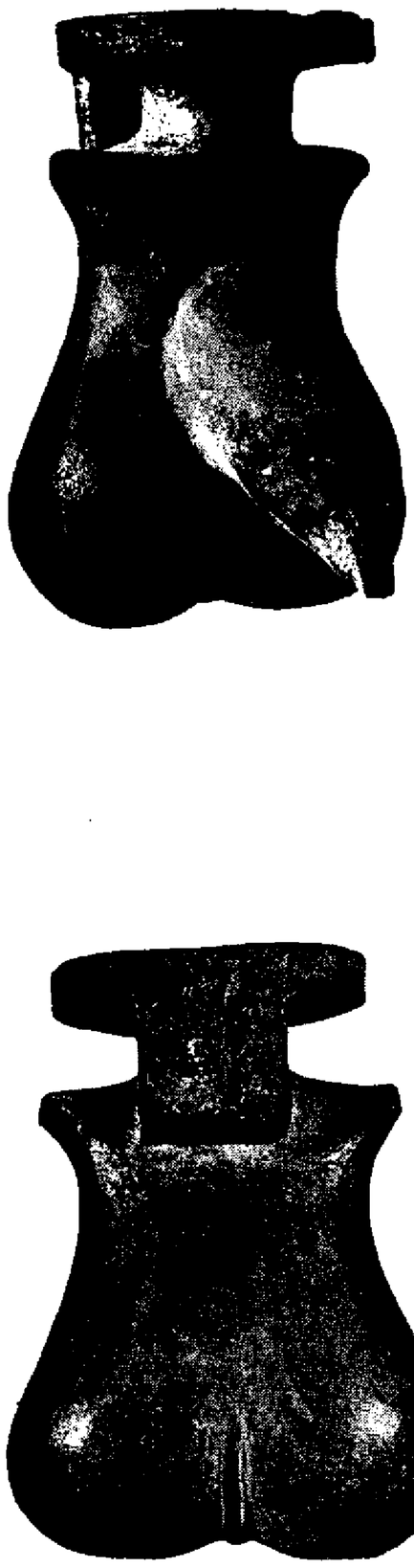
In relief (a modern addition), Hermes carrying the child Dionysos.

Birth of Athena : Zeus, Athena and Hephaistos. ΧΑΙΡΕ ΚΑΙ ΓΙΕΙΜΕΝΣΙΙΙ

Athena bringing Herakles to Zeus. ΦΡΥΝΟΣ ΕΓΟΙΕΣΕΝΧΑΙΡΕΜΕΝ



[315]



1*. Boston. 13.105. Aryballos (plastic). From Greece : d. 0.082.

Ann. Rep. Mus. F. A. 1913, p. 94.

Buschor, *Muench. Jahrb.* 1919, p. 10, fig. 13 (erroneously stated as in 'Kunsthandel').

Arch. Anz. 1914, p. 499.

Nicole, *Corpus* 42, no. 2.

The vase is in form of a 'phallus demissus' with an obscene group on the back of the handle. The signature runs around the rim. ΓΡΙΑΓΟΣ ΕΓΕΣΕΝ

The vase is undoubtedly genuine and the existence of the potter established by the British Museum fragment. It is possible in view of the nature of the vase that the omision of the OI from the signature was intentional, thus affording an interesting example of the Greek obscene humor.

2*. London. Brit. Mus. 395. Formerly in Durand (1882) and Blacas Colls. Kylix, frag. From Vulci.

Cat. ii, p. 216. De Witte, *Rev. Phil.* ii, p. 496.

Panofka, *Vasenbildner*, pp. 31, 183. *C. I. G.* 8288.

Brunn, *K. G.* ii, p. 730. Klein, p. 217.

Nicole, *Corpus* 42, no. 1.

The fragment with the signature has been inserted into a kylix to which it does not belong. [Γ]ΡΙΑΓΟΣ ΕΓΟΙΕΣΕΝ

3* Mykonos, Museum. Kylix fragment. From Mykonos. Signature on exterior ΓRΙΑΓΟΣ ΕΓΟΙΕ[ΣΕΝ].

Dr. Luce has called my attention to this fragment which is unpublished.

PROKLES

1* Berlin. 2202. Lekythos in form of female head. From Tanagra : h. 0.115.

Cat., p.514. Per.et Chip. x, p.747, fig.403, 749, fig.404. Rhousopoulos, *Supplt.* to Lützow's *Zeitschr. f. bild. Kunst.* 1875, p. 301. *Mon. Piot.* ix, p, 143-145. Klein, p. 215,

Rayet, *Rev. Arch.* 1875, p. 174. Kretschmer, p. 194. Heydemann. *Ann. d. Inst.* 1877, p. 286 (questions authenticity of the inscription).

Nicole, *Corpus* 126. Buschor, *Muench. Jahrb.* 1919, p. 9.

Snake on either side of lip. On base, youth and panther On foot the signature incised ΓROKIEES EΓOIESE

PSOIEAS

The existence of the potter or painter Psoieas depends entirely cn the restoration of the inscription on a fragment from Naukratis in the Bristish Museum.

London Brit. Mus. B 600.40. Kylix fragment from Naukratis.

Cat. ii, p. 271.

On rim horseman to r. ΓSOIEAS E[ΓOIESEN?]

Klein, p. 85. Brunn, *K. G.* ii, p. 722. Nicole, *Corpus* 44.

The artist Sakonides belongs to the Miniaturist group and contrary to the usual practice of that period uses the painter's and not the potter's formula. He seems to have been in some demand since of the four vases which bear his signature, only one has it alone, the other three being signed in company with Hischylos (no. 2*), Kaulos (no. 4*) and Tlenpolemos (no. 1*).

1*. Berlin. Inv. 3152. Formerly in the Fontana Coll., Trieste. Kylix. From Vulci. *Arch. Anz.* 1889, p. 91, no. 2. Klein, no. 1. *Arch. Epigr. Mitt.* ii, p. 22, no. 14. Brunn, *K. G.* ii, p. 737, no. 3. Nicole, *Corpus* 44, no. 1. *C. I. G.* 8298 (the vase is confused with a kylix in Munich which bears the signature of Sakonides alone).

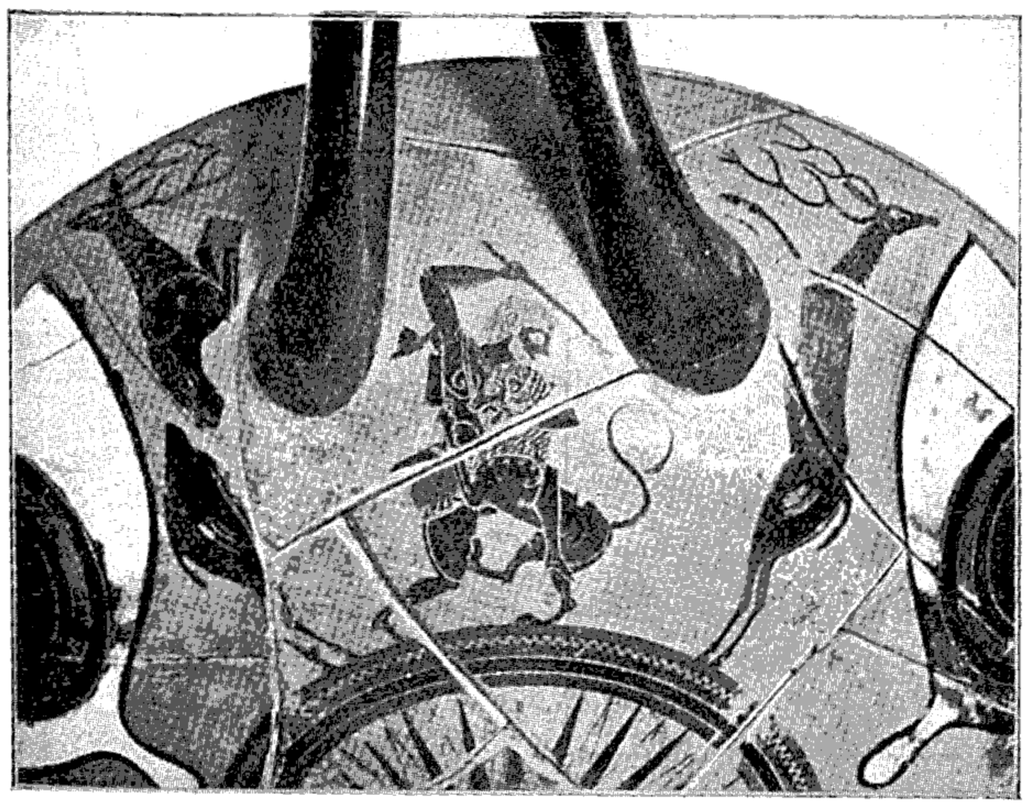
A. Outline female head. ΤΛΕΝΓΟΛΕΜΟΣ ΕΓΟΙΕΣΕΝ

B. The same. ΣΑΚΟΝΙΔΕΣ Ε[Λ]ΡΑΦΣΕ

2*. Cambridge Fitzwilliam Mus. 60. Formerly in Leake.
Coll. Kylix. From Vulci : h. 0.135 ; d. 0.28.
Cat., p. 36, pl. 22. Walters, *J. H. S.* 1909, p. 107.
Panofka, *A. Z.* 1846, p. 206. Brunn, *K. G.* ii, p. 700, no. 1.
Klein, no. 3. Nicole, *Corpus* 44, no. 3.
Luce, *A. J. A.* 1916, p. 460, I, A.

A. Two eyes with a rudimentary nose between and on each side a stag. Main group under each handle, Herakles and the Nemean lion.

B. The same.
On foot HISXVIOS EΓOESEN SAKONIΔES EAP I[ΦS]-Ꮯ[N]

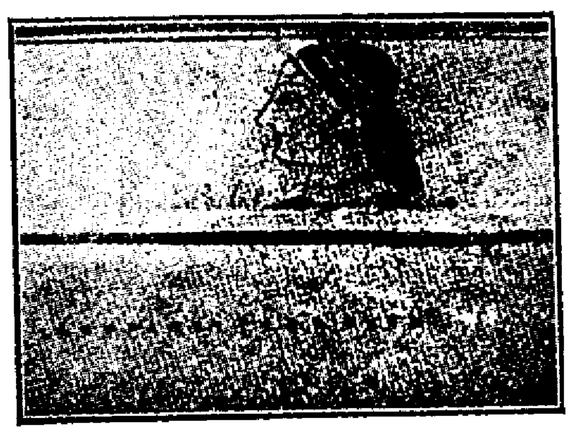


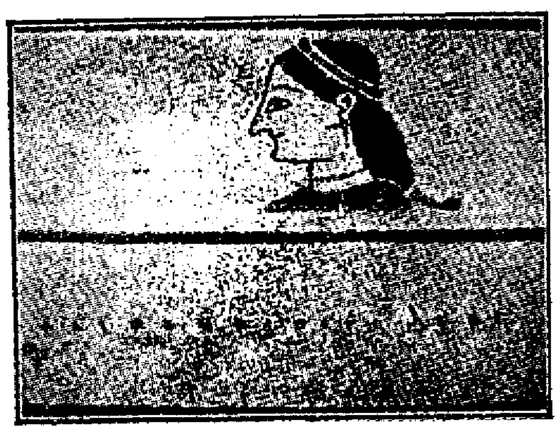
3*. MUNICH 2165 (Jahn 27.) Kylix. From Vulci.

Jahn, *Cat.*, pp. cxi, note 804, 7. Brunn, *K. G.* ii, p. 724, no. 3.
Hackl, *Jahrb.* 1907, p. 104, figs. 20-21. Klein, no. 2.
Gerhard, *Rapp. Volc.* 729, 783. Nicole, *Corpus* 44, no. 2.
Kretschmer, pp. 172, 195.

A. Female outline head. ΙΑΚΟΝΙΔΕΣ ΕΛΡΑΦΣΕΝΕ[ΜΕ]

B. The same. +ΑΙΡΕ ΚΑΙ ΓΙΕΙ ΤΕΔΙ





4*. Taranto. Kylix. From Leporano (Apulia) : h. 0.181 ; d. 0.275.

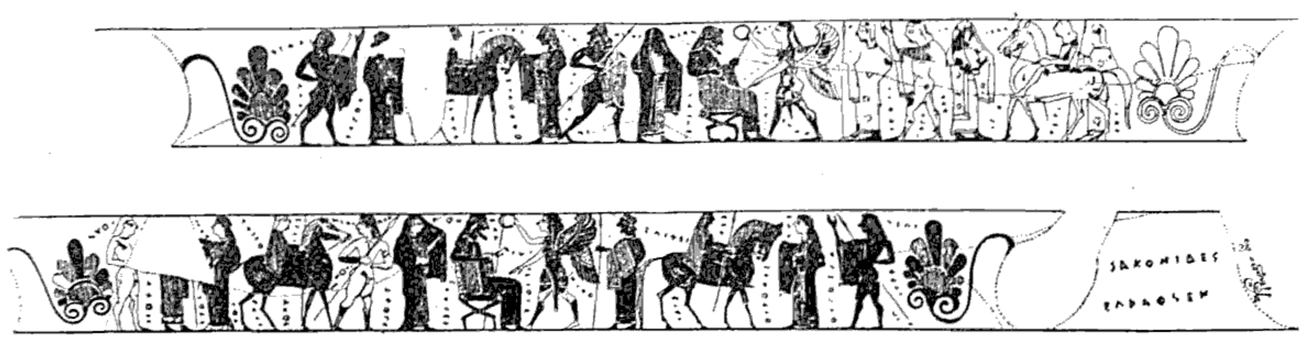
Not. d. Scavi 1903, pp. 34-37, figs. 1-4.

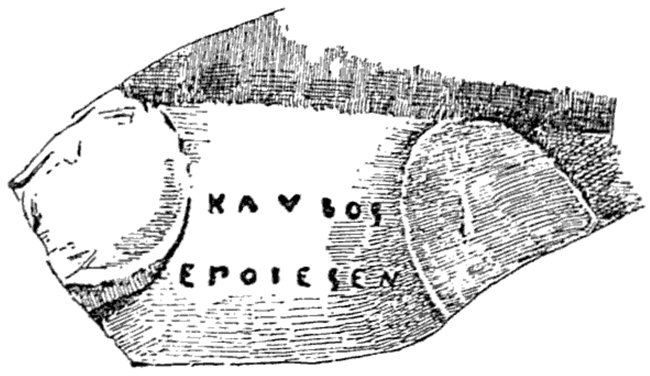
Nicole, *Corpus* 44, no. 4.

On each side a zone of figures the meaning of which cannot be deciphered. Senseless inscriptions.

Under one handle. ΣΑΚΟΝΙΔΕΣ ΕΛΡΑΦΣΕΝ

Under the other. ΚΑΛΟΣ ΕΓΟΙΕΣΕΝ





SAKONIDES

ATTRIBUTED VASES

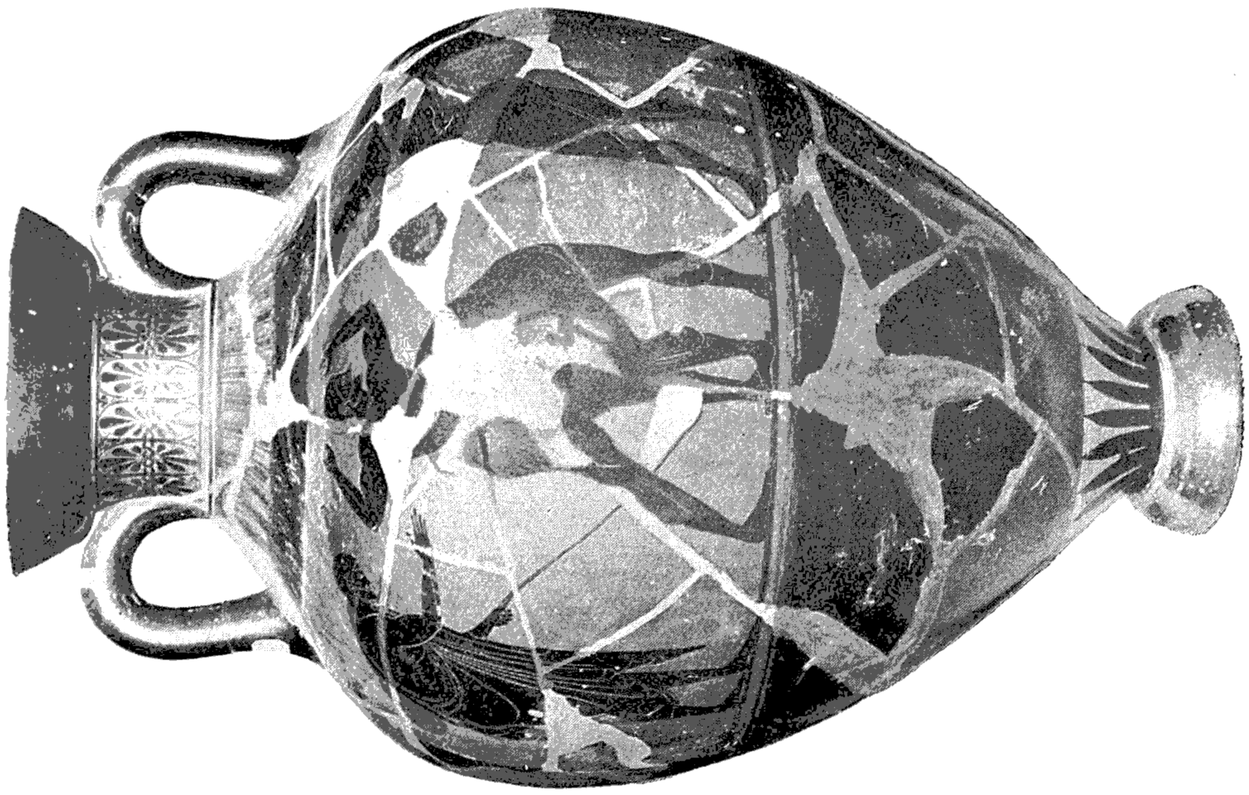
5. Athens. Kylix, frag. From Acropolis.
   Graef, *Akropolisvasen*, p. 174, no. 1639, pl. 85 (attr. to Sakonides).
   Nicole, *Corpus* 44, attributions.
   Obscene group.

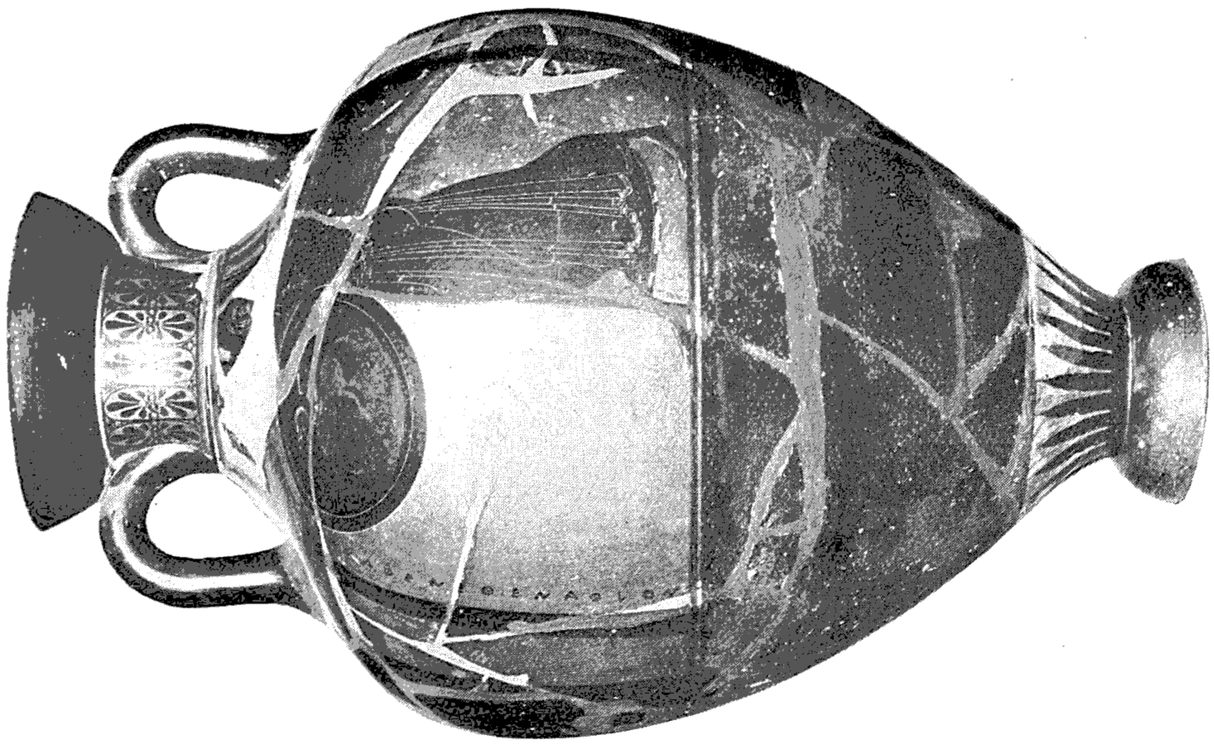
6. Berlin 2099. Plate : d. 0.19.
   Cat. p. 460.
   Walters, *J. H. S.* 1909, p. 108, pl. 10 (disassociated from the school of Hischylos and attributed provisionally to the hand of Sakonides).
   Bearded warrior.

7. Bryn Mawr. Kylix frag.
   Swindler, *A. J. A.* 1916, p. 320, fig. 8 (attr. to Sakonides).
   Head of woman.

SIKELOS

1*. Naples 112848. Panathenaic amphora. From Tarentum.
   P.J. Meier, *A. Z.* 1884, p. 239. Brauchitsch, p. 36, no. 40.
   Cecil Smith, *B. S. A.* iii, p. 192. Klein, p. 86.
   Kretschmer, p. 75. Nicole, *Corpus* 45.
   Not in Heydemann's *Cat.* or Stephani's list.
   Athena between columns. On l. ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ
   On r. (incised) the signature. ΣΙΚΕΛΟΣ ΕΓΡΑΦΣΕΝ
   Two wrestlers, trainer and athlete





Klein, p. 48. Nicole, *Corpus* 65. Per. et Chip. x, pp. 581 ff.
Rizzo, *Mon. Piot* xx, pp. 101-133.

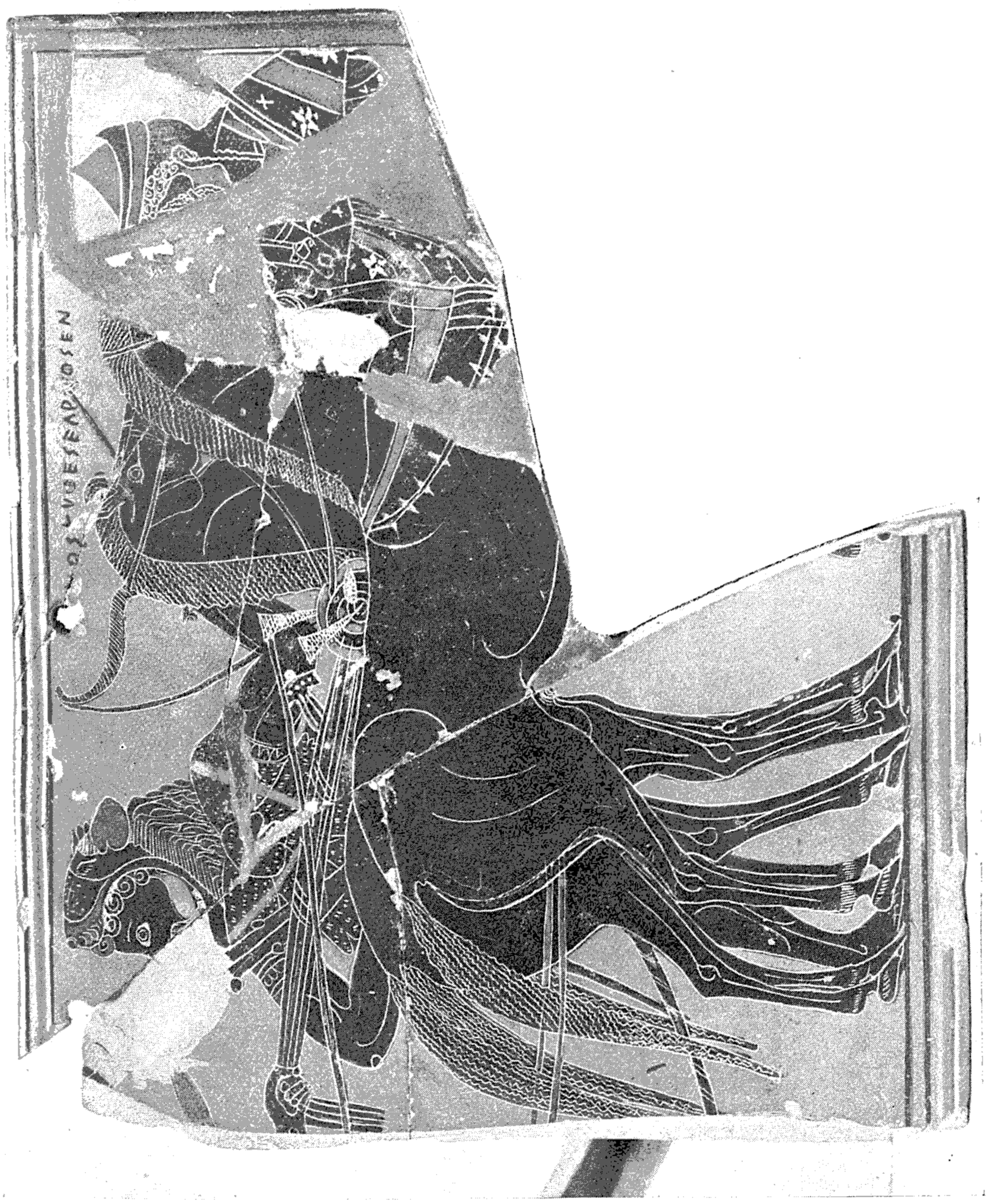
The painter Skythes was reckoned as an artist of the black figure period until the discovery some years ago of a red figure kylix signed by him (v. Hoppin, *Handbook*, ii p. 412). He thus belongs to the transitional period. Of his black figure works we have three specimens, all pinakes in a more or less fragmentary condition.

As he signs himself on one occasion with the article we do not know whether Skythes is his real name or only used as an adjective. He was probably one of the metics in Athens.

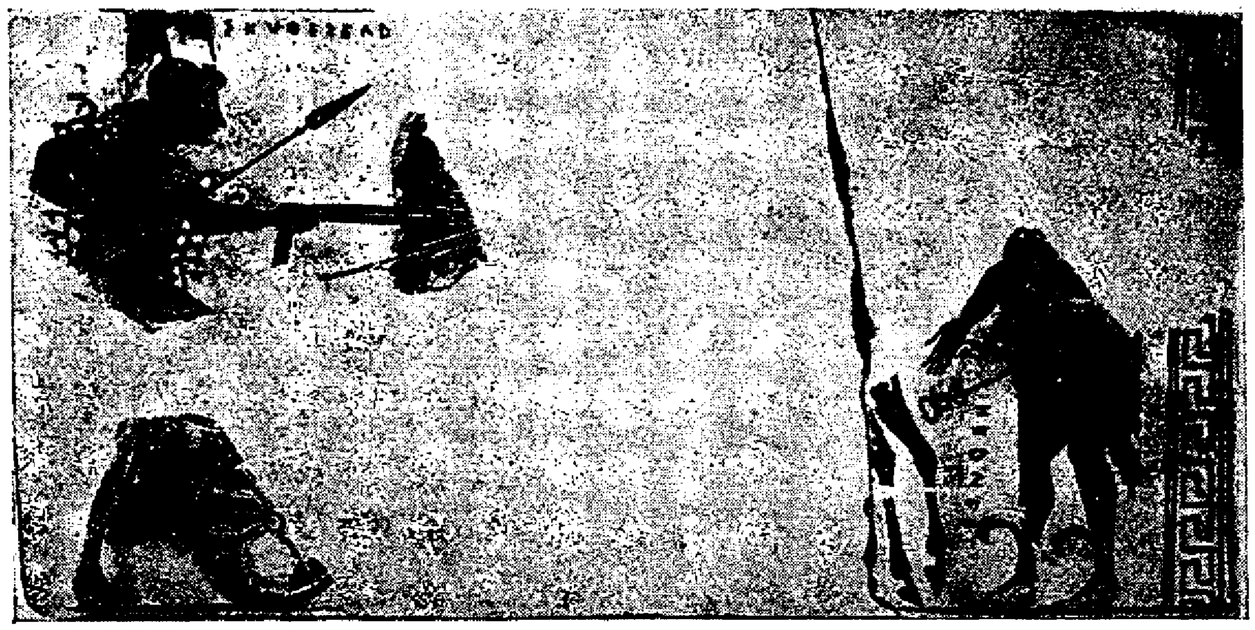
1*. ATHENS. Pinax, frag. From Acropolis.
Rizzo, *Mon. Piot* xx, p. 118, fig. 4.
Tsountas, *Ephem. Arch.* 1885, p. 54, pl. 3 = Reinach i, p. 507, 1-2.
Klein, no. 2. Nicole, no. 2.

The pinax is commonly reckoned as disappeared. It was acquired in the antiquity market in Rome in 1897 and subsequently presented by me to the Boston Museum which in turn restored it to the Greek government. Thus after wandering half way across the world it rests again in its native city.

Herakles and Hermes standing by a chariot ·ϹΟϹ╳VΘΕϹ ΕΛΡΔΦϹΕΝ

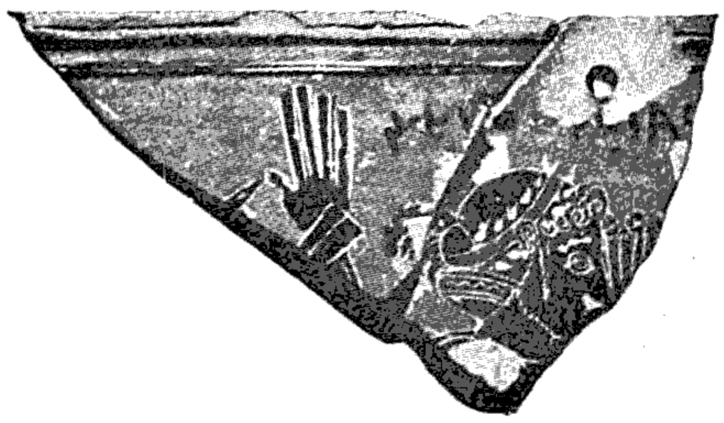

LUDESEND. OSEN

2*. ATHENS. Pinax, frag. From Acropolis : h. 0.12 ; d. 0.244.
Benndorf, *G. S. V.*, pl. 4,1. Klein, no. 1.
Rizzo, *Mon. Piot* xx, p. 117, pl. 8,2.
Dumont et Chaplain ii, p. 12, no. 6.
Per. et Chip. ix, p. 259, fig. 121.
Nicole, no. 1.
Reinach, *Recueil Milliet, textes grecs et latins relatifs à l'histoire de la peinture ancienne*, 1921, i, p. 76, no. 81.
Athena mounting a chariot before which stands Hermes.
HEONES ΣKVΘES EAP[AΦSEN]



3*. ATHENS. Pinax, frag. From Acropolis.
Rizzo, *Mon. Piot* xx, p. 117, fig. 3.
Kretschmer, p. 234.
Nicole, no. 3.
Headof a lyre player; behind the l. hand of another figure ≥+VΘE≥ MA Y

The inscription may possibly restored as Σκύθης ᾽μὰνέθηκε καὶ ἔγραψε.



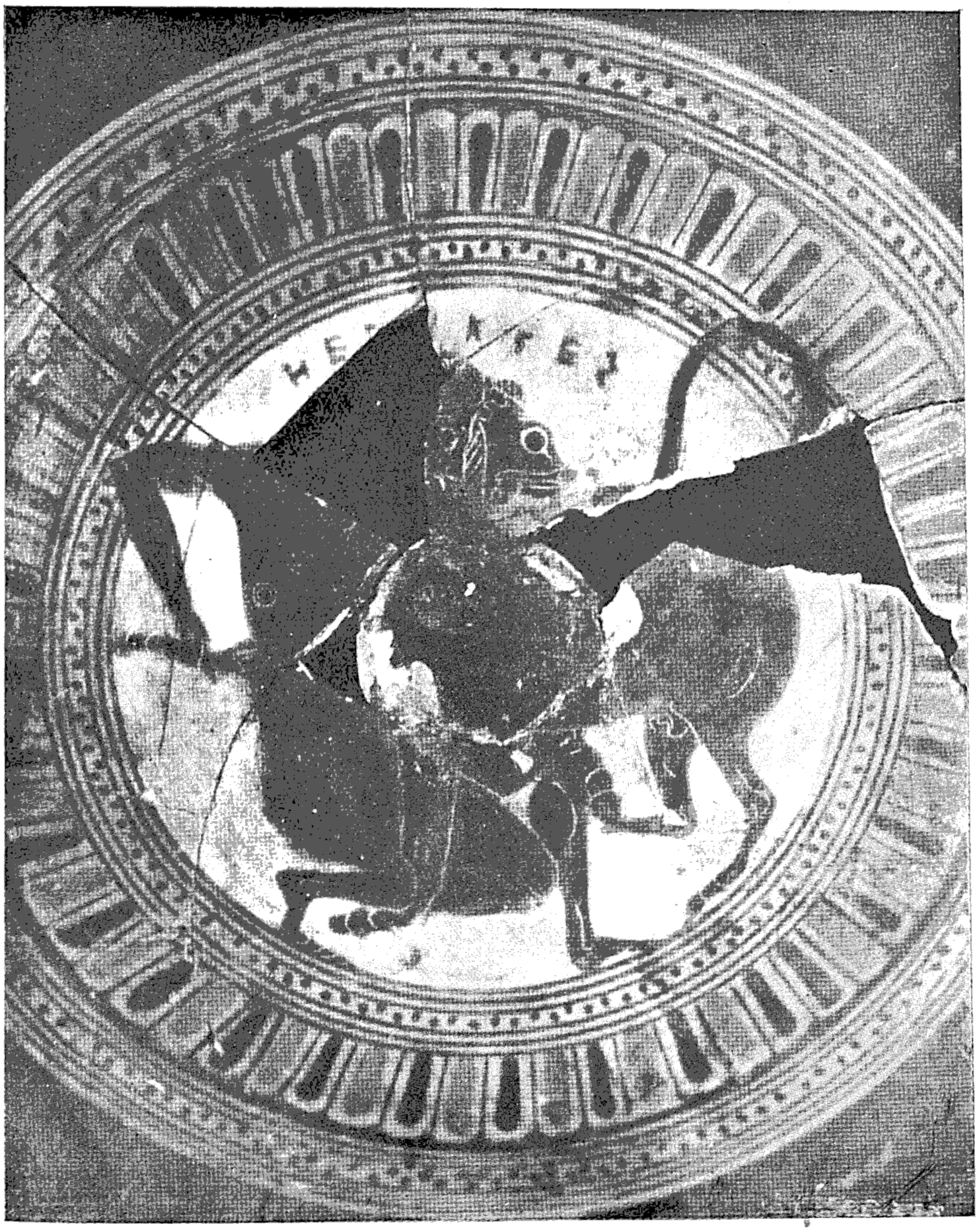
Klein, p. 79.
Hoppin, *Handbook*, ii, p. 420.
Nicole, *Corpus* 46.

Klein and Nicole list three vases with the signature of Sokles. The Louvre plate which was formerly in the possession of the Abbé Thédenat is however red not black figured and the signature incised on it may very possibly be a forgery. It is certainly open to grave suspicions (cf. Hoppin, *Handbook*, l. c.).

1*. Berlin 1781. Kylix, frag.
Cat., p. 297.
Klein, no. 3.
Nicole, no. 2.
Signature only. ΣOKIΕΣ ΕΓ[OIΕΣΕΝ]

2*. Madrid 56 (Inv. 10.947). Kylix. From Vulci : h 0.15 ; d. 0.22.
Cat., p. 29, pl. 4. Ossorio, *Vasos griegos*, p. 40.
Bull. d. Inst. 1844, p. 81. *A. Z.* 1844, p. 316.
Michaelis, *Ann. d. Inst.* 1859, p. 62, pl. C = Reinach i, p. 300, 3.
Brunn, *K. G.* ii, p. 733. *C. I. G.* 8290. Klein, no. 1.
Bethe, *Arch. Anz.* 1893, p. 6. Nicole, no. 1.
Luce, *A. J. A.* 1916, p. 464, II, A.

I. Herakles and the Nemean lion. ΗΕΡ[Α]ΚΓΕΣ (not retrograde, according to the *Cat.*).
Signature on each side of exterior between palmettes.
ΣOKIΕΣ ΕΓOIΕΣΕΝ



1*. a-d. London. Brit. Mus. B 601.6. Kylix, frags. From Naukratis.

Cat. ii., p. 273.

Naukratis ii, pl. 22, 849, 850, 852.

Class. Rev. 1888, p. 233.

Nicole, *Corpus* 47, nos. 1-4.

Six fragments of kylikes.

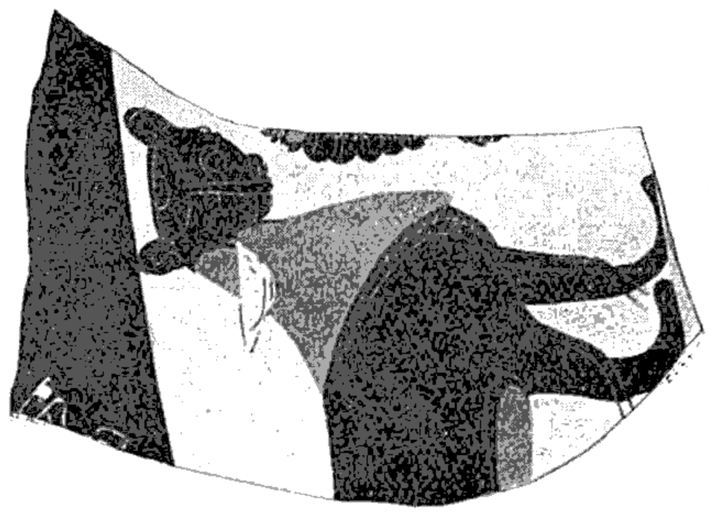
a) ΣΟΝΔΡΟΣ : Ι

b and c) ΣΟΝΙ[ΡΟΣ : Ε]ΓΟΙΕΣΕΝ

d and e) ΣΟΝ[ΔΡΟΣ : Ε]ΓΟΙΕ[ΣΕΝ]

f) [Σ]ΟΝΔΡ[ΟΣ]

1*. ATHENS N 907. Deinos, frags. From Menidi.
Nicole, *Cat.*, p. 175 : id. *Corpus* 48, no. 1.
Wolters, *Jahrb.* 1898, pp. 21 ff., pl. 1 : 1899, p. 126, fig. 129.
Four fragments from the same vase.
a) Above, Herakles and Centaurs ΚΕΤΑ[ΡΟΣ ?] (Κενταύρους) below, animal zone.
b) Part of animal zone.
c) Upper frieze, quadriga, serpent and the signature.
[ΣΟΦ]ΙΛΟΣ : ΜΕ
d) Part of animal zone.
The reading of the inscription is doubtful (facsimile in Wolters, l. c. p. 17, fig. 1). In view of 2* ἔγραψε was the form used.



2*. ATHENS. Deinos, frags. From Acropolis.

Graef, *Akropolisvasen* i, p. 64, nos. 587 a-i, pl. 26 (fragments i is not on the plate). *W. V.* 1889, pl. 2, 3 a-d (frags. a-d).

Winter, *Athen. Mitt.* 1889, pp. 1 ff., pl. 1 (frags. a-d).

Benndorf, *G.S.V.*, pl. 11, 5 (frag. c). *Ephem. Arch.* 1883, p. 37, 7.

Studniczka, *Eranos Vindobon.* p. 236 (frag. h). Klein, p. 217.

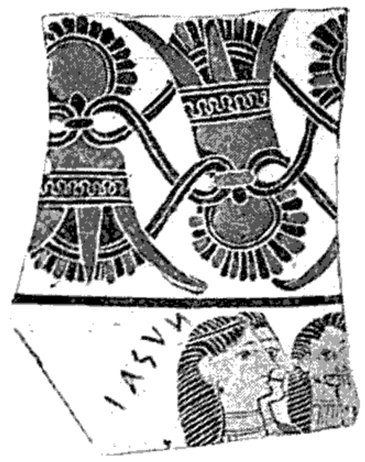
Wolters, *Jahrb.* 1898, p. 19, note 8. Buschor, p. 120 fig. 87. Ducati, p. 227, fig. 182.

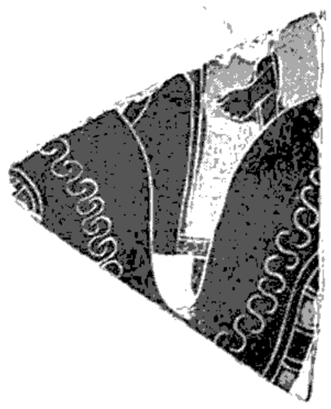
Thiersch, *Tyrrhen. Amphoren,* p. 136. Kretschmer, pp. 101, 200.

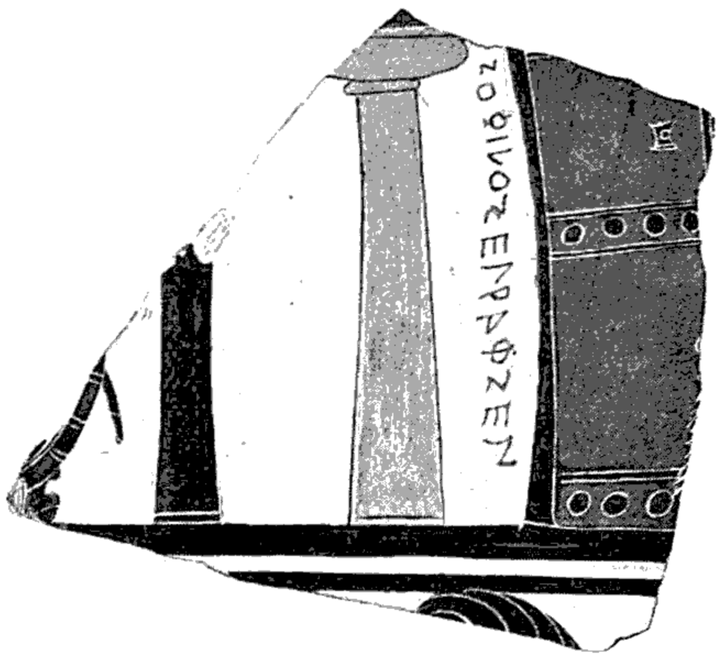
Nicole, *Athens Suppl. Cat.*, p. 176: id., *Corpus* 48, no. 2.

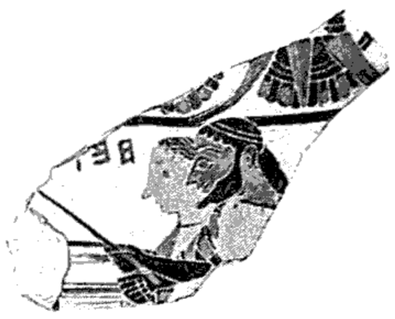
The subject is doubtful; it may possibly be the delivery of the infant Dionysos to the nymphs of Nysa.

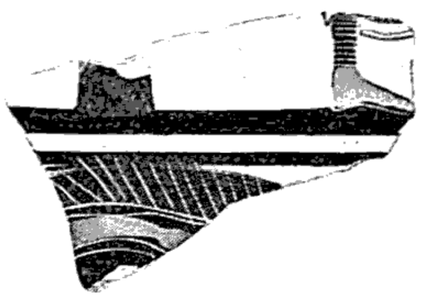
a) ΣΟΦΙΛΟΣ ΕΛΡΑΦΣΕΝ (r.)
b) ΝΥΣΑΙ
c) ΓΟΣΕ[ΙΔΟΝ] Α/\[ΦΙΤΡΙΤΕ]
d) ΘΕΣΤΙΑ ΔΙ[ΜΕ]ΑΓΕΡ (r.) ΛΕΤΟ +ΑΡΙΦΛΟ
f) ΘΓΙ[Α] (ΗΕΡΑ)











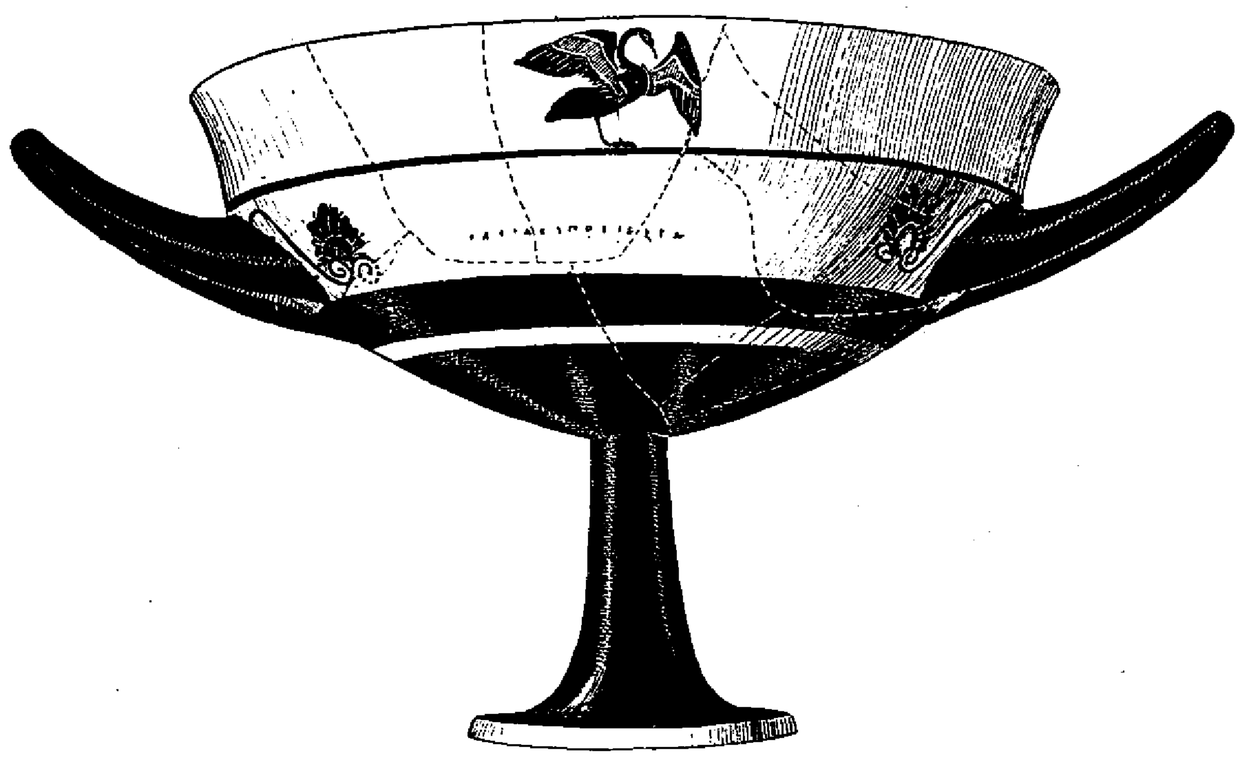
Brunn, *K. G.* ii, pp. 735-736. Klein, p. 46.
Nicole, *Corpus* 49. Per. et Chip. x, p. 198.

The potter Taleides seems to have been a contemporary of the artist Exekias and judging from his work a master of no mean ability, at least if the vessels signed by him as potter are actually from his own hand. No. 1* allies him to the Miniaturist group.

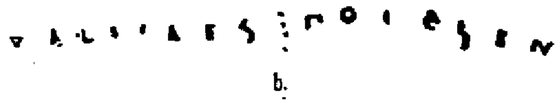
1*. BERLIN 1762. Kylix. From Vulci : h. 0.118 ; d. 0.168.
Cat., p. 291.
W. V. 1889, pl. 5, 5 a-b. Klein, no. 4. *C. I. G.* 8293.
Brunn, *K. G.* ii, p. 736, no. 3.
Nicole, *Corpus* 49, no. 5

A. Swan. Signature below between palmettes. TALEI-ΔES : ΓOIESEN

B. The same. TAEIΔES ΓOIEESEN



a.



b.

2*. Boston 10.210. Formerly in the Bourguignon Coll. Oinochoe. From Orvieto.

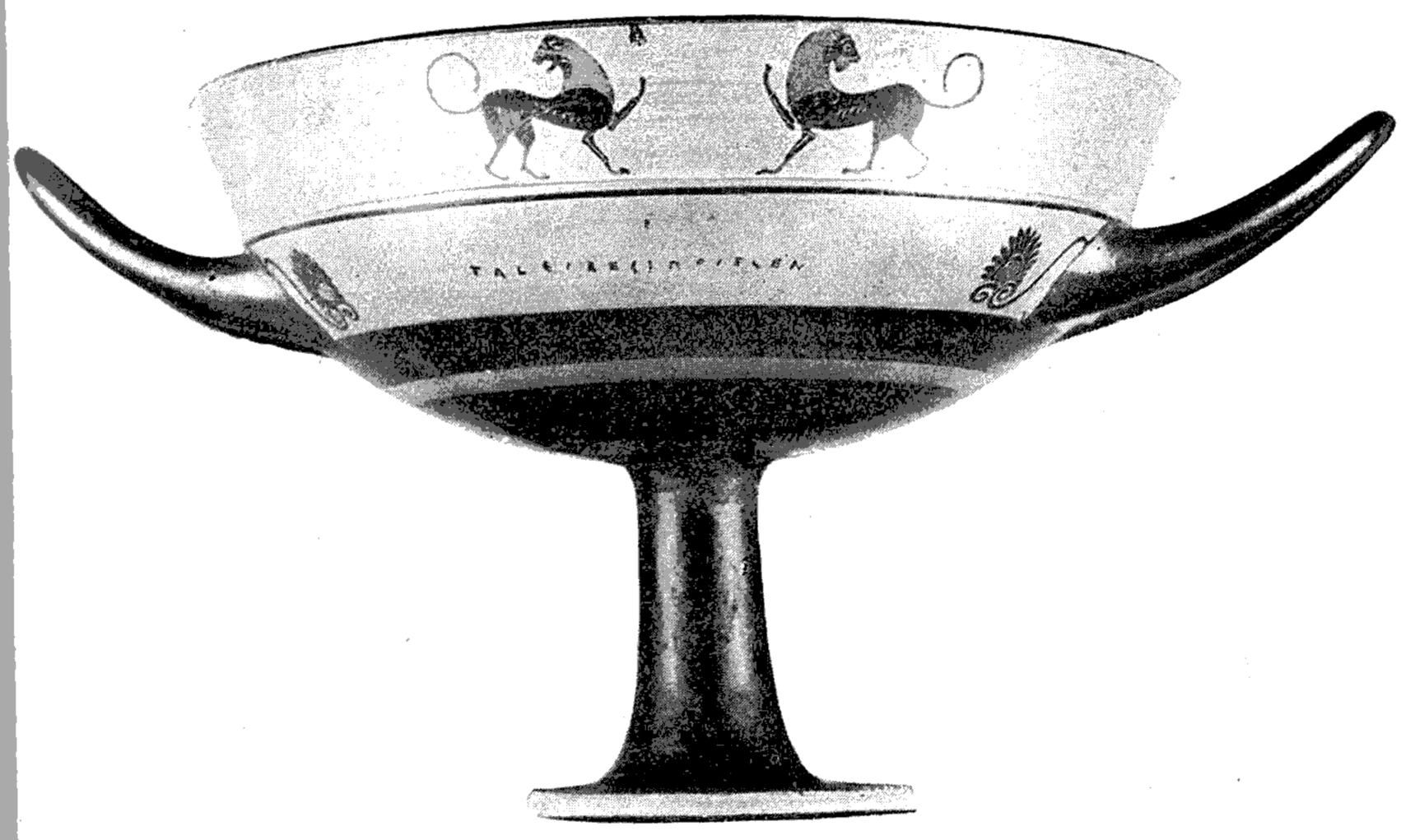
Ann. Rep. Mus. F. A. 1910, p. 62. *Arch. Anz.* 1911, p. 476.

Nicole, *Corpus* 49, no. 4.

Poseidon, Hermes and two female figures. Signature written vertically ΤΑΛΕΙΔΕΣ ΕΓΟΙ[ΕΣΕΝ]

3*. Leipzig Archaeologisches Institut. T. 51. Kylix. From Italy : h. 0.115 ; d. 0.163.
On the rim of each side two lions ; signature below
TALEIDES : ΓOIESEN

3* *bis*. Leipzig. Arch. Inst. Kylix, frags. From Caere. Fragments of rim only.
TA[LEIΔ]ES · MEΓOIE
[TAL]EIΔES : M[EΓ]OIESEN :



TA ES: MENOIE

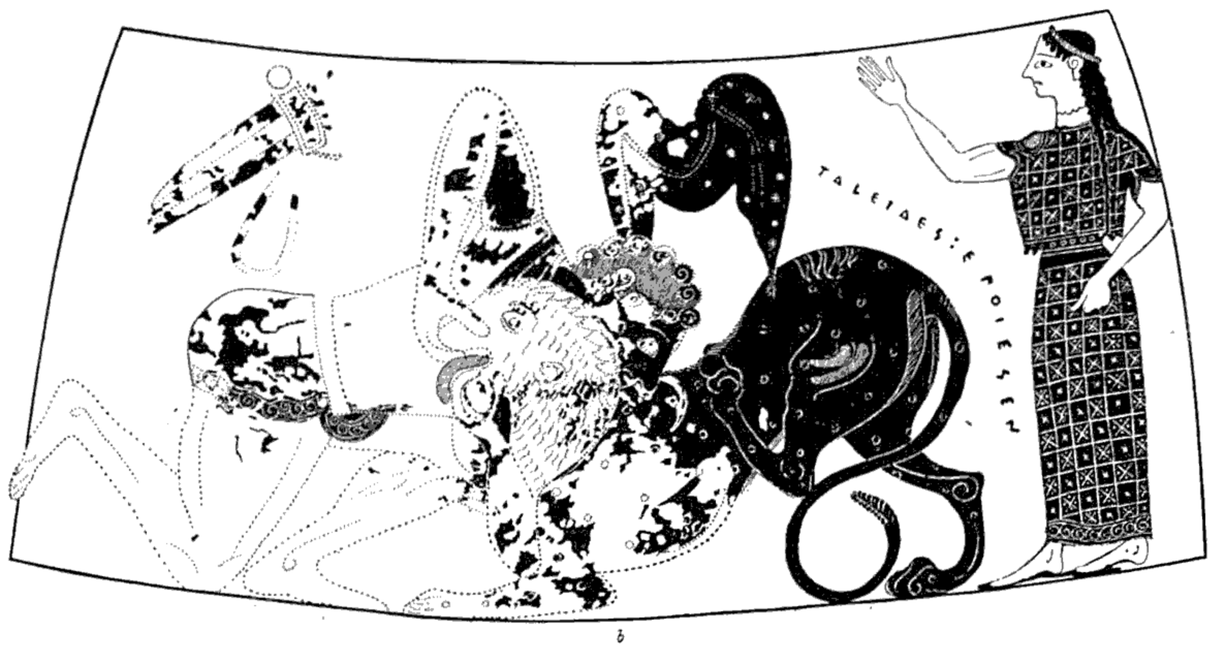
EIDES: M OIESEN:

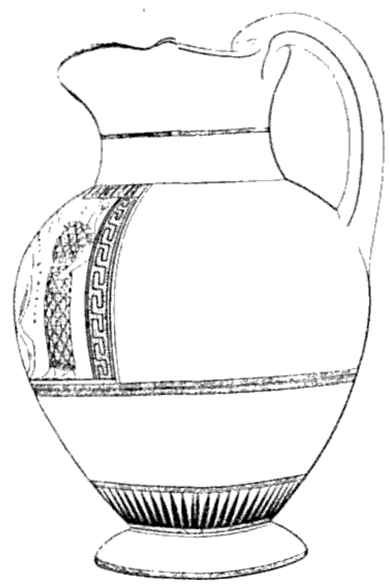
4*. Petrograd 185 (Stephani 68). Oinochoe : h. 0.29

Cat. (W.), p. 41. *Cat.* (St.) i, p. 42.
Brunn, *K. G.* ii, p. 736, no. 4.
W. V. 1889, pl. 4, 6 a-b. Klein, no. 3.
Nicole, *Corpus* 49, no. 2. Luce, *A. J. A.* 1916, p. 465.
Langlotz, p. 16.

Herakles and the Nemean lion, beside them Athena ?

ΤΑΛΕΙΔΕΣ ΕΓΟΙΕΣΕΝ





5*. ? Formerly in the possession of Sig. L. Valeri in Toscanella [1]. Oinochoe. From Vulci.

Gerhard, *Aus. Vas.* iv, pl. 316, 1-4 = Reinach ii, p. 155, 11-12.

W. V. 1889, pl. 4, 5 a-b. *C. I. G.* 8294.

Braun, *Bull. d. Inst.* 1845, p. 37. *Bull. Nap.* iv, p. 3.

Gerhard, *A. Z.* 1845, p. 143, no. 33. Klein, no. 2 ; id., *L. I.*, p. 39, no. 1.

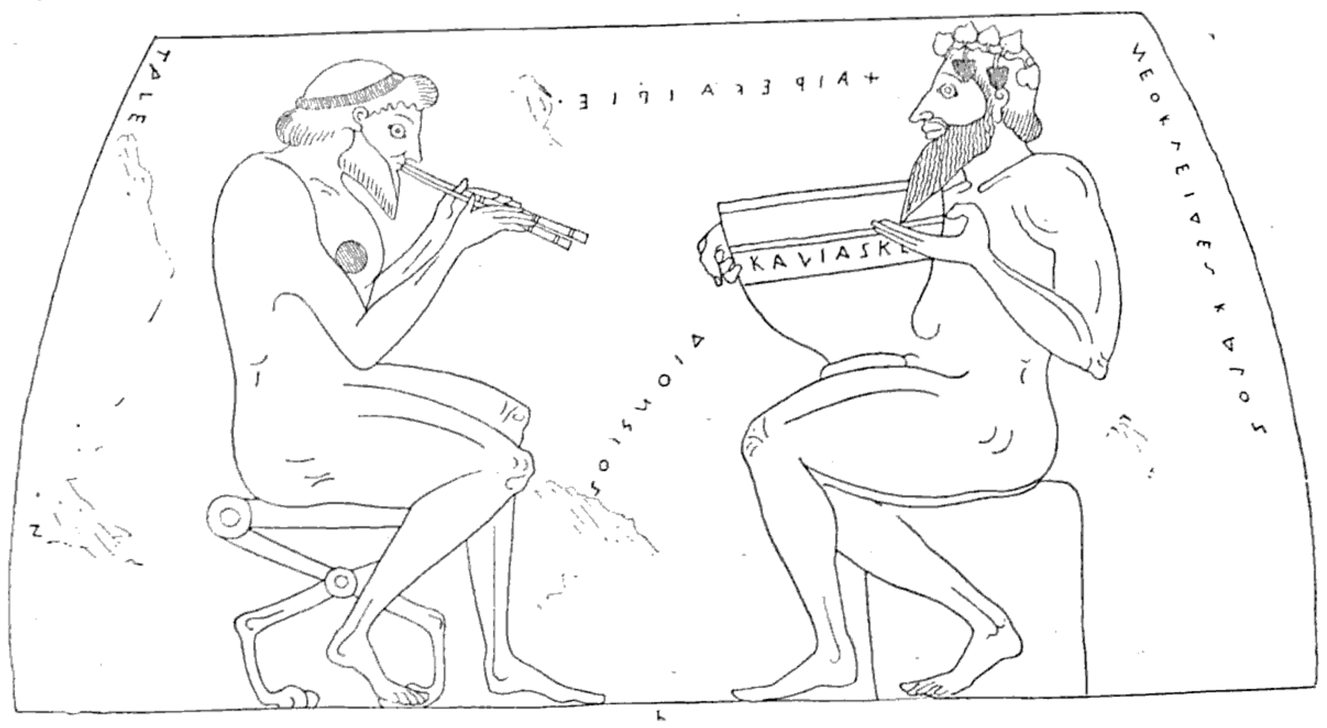
Brunn, *K. G.* ii, p. 735, no. 2. Wernicke, p. 24.

Nicole, *Corpus* 49, no. 3. Langlotz, p. 16.

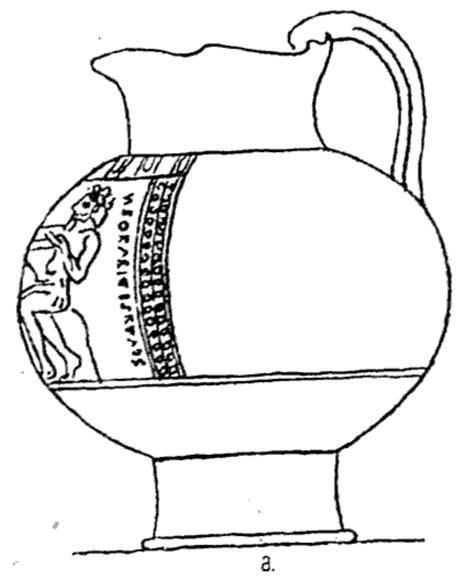
Nude Dionysos seated holding a krater, facing man playing flute.

TALE[IΔES EΓOIESE]N ΔIONSIOS (r.) NEOKLEIΔES KALOS (r.) +AIPE KAI ΓIE (r.) On the krater KALIAS KAL[OS

1. All my efforts have not succeeded in locating this vase.



a.



6*. ? Formerly in the Hope Coll. Amphora. From Girgenti : h. 0.294.

Hope Coll. Sale Cat., no. 16 (falsely called an olpe). *W. V.* 1889, pl. 5, 1 a-c. Lanzi, *Vas. étr.*, pl. 3. *C. I. G.* 8292.

Millin-Reinach, *P. V. A.* ii, pl. 61.

Millin, *Mon. Ant.* ii, pls. 2-4 : id. *Gall. Myth.*, 490.

Dubois-Maisonneuve, *Introd.*, pl. 38 (A).

Inghirami, *Vas. Fitt.* ii, pls. 102-104. Panofka, *Bild. Ant. Leb.*, pl. 16.

Baumeister iii, p. 1965, fig. 2101 (B). Saglio, iii, p. 1223, fig. 4466 (B).

Jahn, *Sächs. Ber.* 1867, pl. 4,1. Klein, no. 1.

Gerhard, *Aus. Vas.* ii, p. 113 : id. *A. Z.* 1844, p. 233, note.

De Witte, *Rev. Phil.* ii, p. 499. Kretschmer, p. 135.

Brunn, *K. G.* ii, p. 735, no. 1. Duruy, *Hist.* ii, p. 181.

Minervini, *Bull. Nap.* i, p. 109.

Bull. d. Inst. 1843, p. 52.

Per. et Chip. x, p. 198.

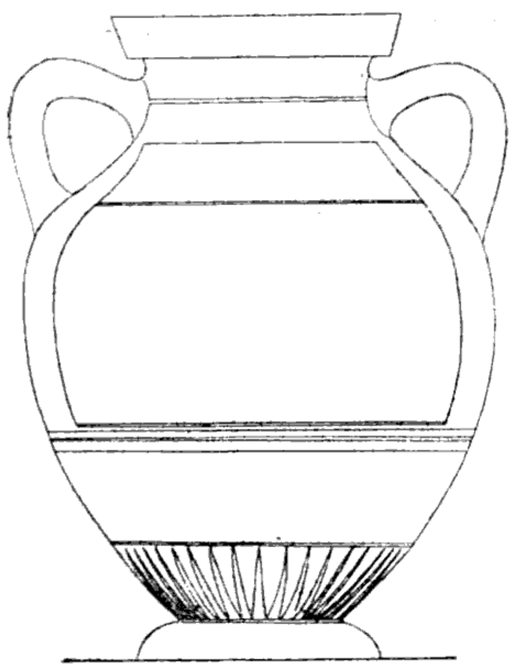
Wernicke, p. 22. Langlotz, p. 16.

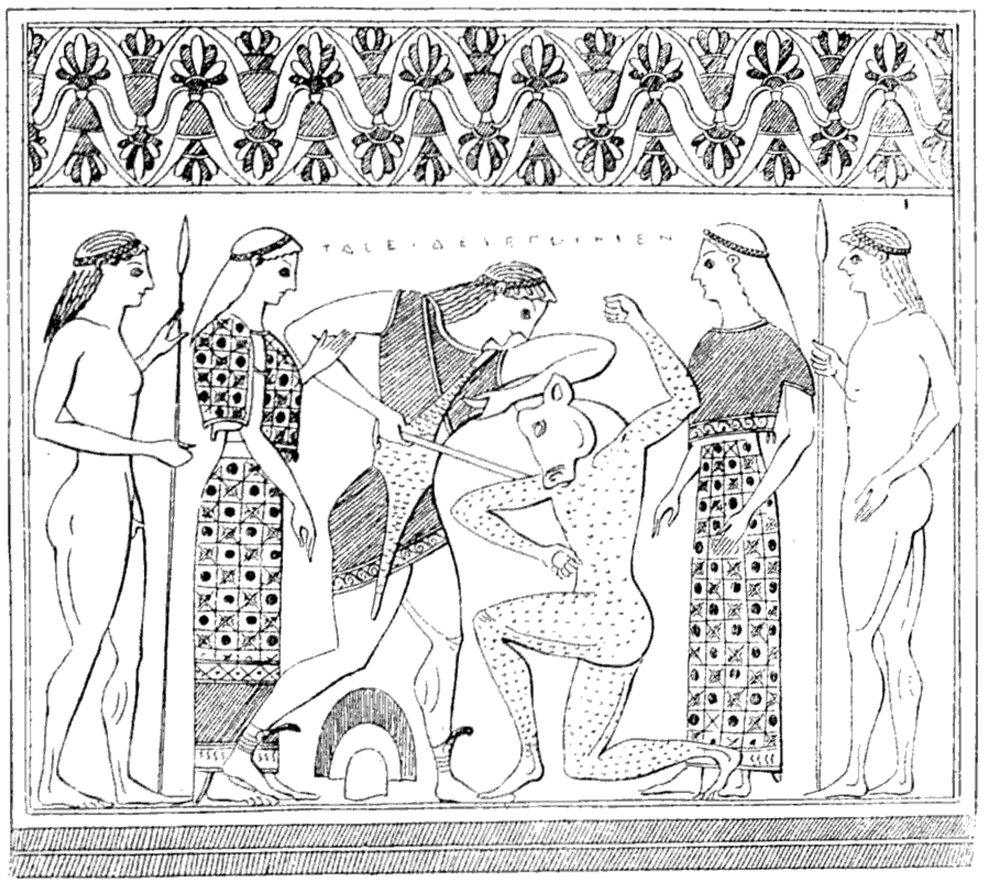
Nicole, *Corpus* 49, no. 1.

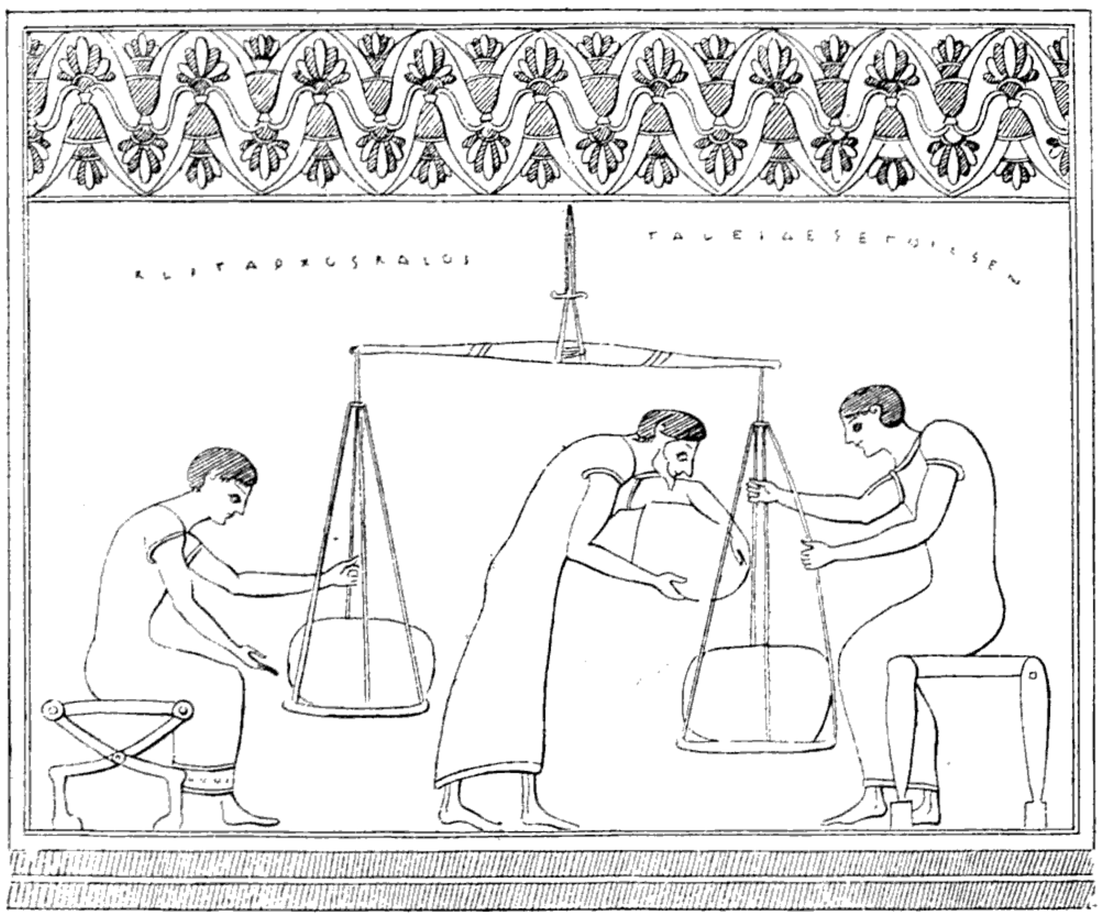
Theseus slaying the Minotaur ; on each side a woman and youth holding a spear. ΤΑΛΕΙΔΕΣ ΕΓΟΙΕΣΕΝ

Two youths weighing sacks, superintended by a bearded man. ΚΛΙΤΑΡΧΟΣ ΚΑΛΟΣ ΤΑΛΕΙΔΕΣ ΕΓΟΙΕΣΕΝ

I have been unable to trace the whereabouts of this vase since the Hope sale.







ATTRIBUTED VASES

7. PARIS. LOUVRE F 340. Oinochoe trefoil lip. From Etruria: h. 0.20.
Cat. iii, p. 806. *Album* ii, p. 130.
W. V. 1889, pl. 5, 2 a-b.
Klein, p. 47, no. 1 (attr. to Taleides) : id., *L. I.*, p. 39, no. 2.
Wernicke, p. 24, no. 2.
Agamemnon ? separating Ajax and Odysseus who are each held back by a youth. At the l. an old man (Nestor ?). ΝΕΟΚΛΕΙΔΕΣ ΚΑΛΟΣ

8*. ROME. CONSERVATORI. Formerly in Castellani Coll. Oinochoe.
Klein, p. 47, no. 2 (attr. to Taleides) : id., *L. I.*, p. 39, no. 3.
Wernicke, p. 24, no. 3.
Two warriors playing draughts. ΝΕΟΚΛΕΙΔΕΣ Κ ΣΟΝΑ

TEISIAS

Klein, p. 212. Nicole, *Corpus* 130. Per. et Chip. x, p. 53.

The potter Teisias is known to us only by a series of small vessels, covered with a fine black glaze, with no decoration except the signature (except in no. 4 which has an laurel wreath). He uses the Boeotian alpha but as he expressly signs himself an Athenian he is to be reckoned as an Attic potter even if his activity lay in Boeotia. Ten of his signatures are known. He may be placed circa 500 B. C.

1*. Athens N 1150. Kantharos [1]. From Tanagra.

Cat. (N), p. 267.
Clerc, *B. C. H.* 1883, p. 279.
J. H. S. 1909, p. 348, no. 174.
Nicole, *Corpus* 130, no. 5. Per. et Chip. x, p. 53.

The vase has no decoration. Signature incised below body ΤΕΙΣΙΑΣ ΕΠΟΙΕΣΕΝ

2*. Athens. Kantharos, frags. From Tanagra.

Klein, p. 212, nos. 3-6. Collignon, *B. C. H.* 1881, pp. 178 ff.
Nicole, *Corpus* 130, nos. 3-4, 9-10.

A series of small fragments from various kantharoi with no decoration.

a) Klein no. 3. Nicole, no. 3. Collignon [v. Klein] 787. [ΤΕΙΣΙ]ΑΣ ΕΠΟΙΕΣΕΝ
b) Klein, no. 4. Nicole, no. 4. Collignon, no. 801. [ΤΕΙ-Σ]ΙΑΣ ΕΠΟΙΕΣΕΝ
c) Klein, no. 5. Nicole, no. 9. ΤΕΙΣΙΑΣ ΕΠΟΙΕΣΕΝ II
d) Klein, no. 6. Nicole, no. 10. ΕΝ ΗΑΘΕΝΑΙΟΣ

3*. Thebes. Kantharos, frags. From Thebes.

J. H. S. 1909, p. 348, note 172.
B. S. A. xiv, pp. 263, fig. 12, nos. 31-33, 305.
Nicole, *Corpus* 130, nos. 6-8.

1. I have been unable to secure a photograph of this vase.

A series of small fragments from various kantharoi with no decoration.

a) Nicole no. 6. ΤΕΙΣΙΑΣ ΕΠΟΙΕΣΕ

b) Nicole, no. 7. ΤΕΙΣΙΑΣ ΕΠΟΕΣΕ

c) Nicole, no. 8. ΤΕΙΣΙ ΙΕΣΕ

4*. Toronto. Royal Ontario Museum C 318. Formerly in the Van Branteghem Coll. Kotyle. From Tanagra : h. 0.195 ; d. 0.255.

Van Branteghem *Sale Cat.*, no. 206. Loeschcke, *A. Z.* 1881, p. 3.

Rayet, *Rev. Arch.* 1875, p. 172. Kretschmer, p. 123.

Klein, p. 212, no. 1. Nicole, *Corpus* 130, no. 1.

Ure, *Black-glaze pottery from Rhitsona*, p. 10, note 3.

Both 4* and 5* have heretofore been reckoned among the list of vases which have disappeared. Theyare to be published shortly in Robinson-Harcum, *Catalogue of the Greek Vases in the Royal Ontario Museum*

The vase is entirely covered with black glaze except for a wreath of laurel leaves on the rim and a ray pattern on the base. Signature by handle. ΤΕΙΣΙΑΣ ΕΠ[Ο]ΙΕ-ΣΕΝ ΗΑΘΕΝΑΙΟΣ

5*. Toronto. Royal Ontario Museum C 319. Formerly in the Van Branteghem Coll. Kotyle. From Tanagra : h. 0.225 ; d. 0.265.

Van Branteghem *Sale Cat.*, no. 207.

Rayet, *Rev. Arch.* 1875, p. 172.

Klein, p. 212, no. 2. Nicole, *Corpus* 130, no. 2.

The vase entirely covered with black glaze except for a band of thin parallel vertical lines on the base. Signature by handle. [ΤΕΙΣ]ΙΑΣ ΕΠΟΙΕΣΕΝ ΗΑΕΝΑ-ΘΙΟΣ

1*. ATHENS. 2466. Kylix.

Pollak, *Arch. Epigr. Mitt.* 1895, p. 19.

Hauser, *Jahrb.* 1895, p. 157, note 7.

The vase is not included in Collignon-Couve or Nicole's catalogues nor is it mentioned in Nicole's list in the *Corpus*.

Signature only on each side ΤΕΛΕΣΑΙΑ ΕΠΟΙΕΣΕ

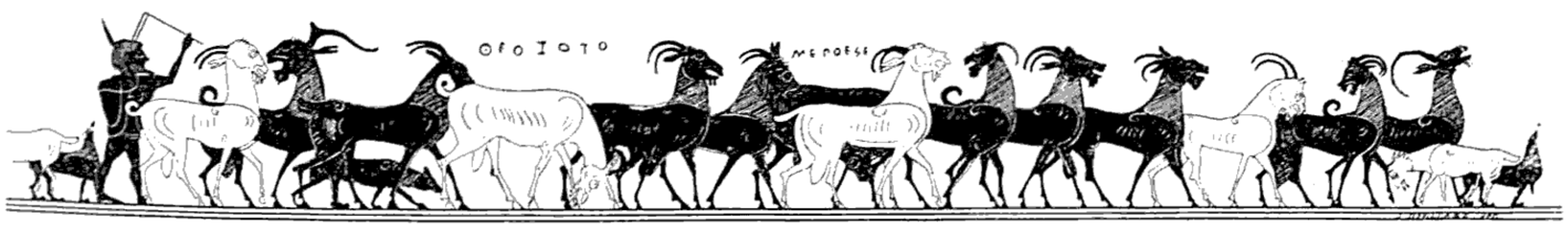
It has proved impossible to secure a photograph of this vase.

Pottier, *Louvre Cat.* iii, p. 744. *Album* ii, p. 97.
Pollak, *Röm. Mitt.* 1897, p. 108.
Per. et Chip. x, pp. 29, note 1, 233.
Brunn, *K. G.* ii, p. 736.
Kretschmer, p. 53, 3.
Nicole, *Corpus* 54.

Only one signature of Theozotos is known which is found on a charming little kyathos in the Louvre (F 69). It is now generally agreed that its maker was a Boeotian working in Athens at the beginning of the 6th cent. Pollak's dating (early fifth cent.) is certainly much too late.

1*. Paris. Louvre F 69. Kyathos. From Vulci : h. 0.10.
Cat. iii, p. 744 : *Album*, p. 97. *El. Céram.* iii, pl. 84.
W. V. 1888, pl. 1, 9-10. Per. et Chip. x, p. 233, figs. 150-151.
De Witte, *Cab. Durand* 884 : id. *Cat. Paravey* 23. *C. I. G.* 8211.
Brunn, *K. G.* ii, p. 736. Morin-Jean, fig. 193.
Pollak, *Rom. Mitt.* 1899, p. 108. Kretschmer, p. 55,3.
Klein, p. 30. Nicole, *Corpus* 54. Walters i, pp. 52, 301.
Herdsman with whip and two dogs driving herd of fifteen goats. ΘΕΟΙΟΤΟ ΜΠΟΕΣΕΝ

ΟΕΟΙΟ
I. DEVILLARD. del.


ΟΓΟΙΟΤΟ
ΜΕΠΟΓΣΣ

1*. PARIS. LOUVRE Inv. 575. Jug (Chytra). Myrina : h. 0.43.
Pottier et Reinach, *Nécropole de Myrina*, p. 230, fig. 24.
B. C. H. 1886, p. 93 with fig.
Klein, p. 214.
Athen. Mitt. 1887, p. 388.
Nicole, *Corpus* 131.
The vessel has four handles and a tall cover. Incised on the shoulder ΘΕΡΙΟΝΥ ΔΕΚΕΠΤΑC Δ[ΟΡΟ]Ν ΝΥCΗΙ ΠΟΗΜΑ

3.
4.

[355]

1*. TARANTO. Kylix : d. 0.199.

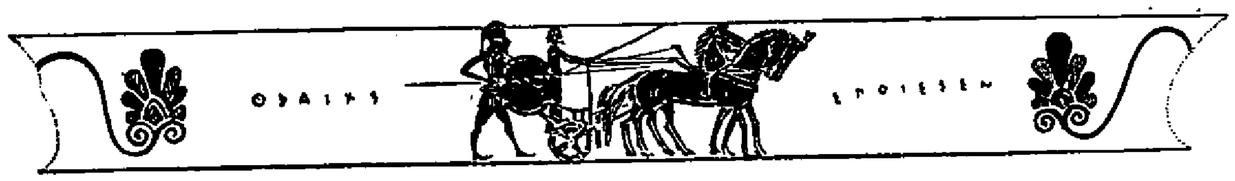
Not. d. Scavi, 1903, pp. 36-38, figs. 5-6.

Nicole, *Corpus* 50.

The foot is missing.

On each side in reserved zone a warrior behind a biga.

The signature is separated by the design. ΘΔΑΙΧΣ ΕΠΟΙΕΣΕΝ



1*. London. Brit. Mus. E 4 (854). Formerly in Durand Coll. (893). Kylix.

Cat. iii, p. 42. Murray, *Designs,* pl. 1,1.

Walters, i, p. 147. Kretschmer, p. 152, *C. I. G.* 8214.

Klein, p. 97. Nicole, *Corpus* 116.

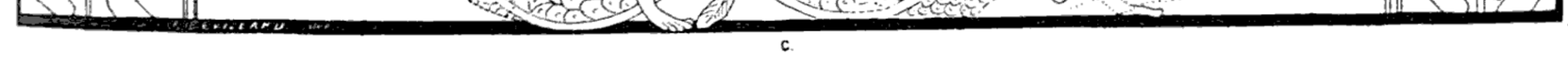
The signature of Thypheithides, ΕΠΟΙΕΣΕΝ ΘΥΦΕΙΘΑΕΣ exists on two handles which have been inserted into a red figure cup to which they do not belong. It is the only signature of this potter we possess and there is absolutely nothing to show whether he should be included among the black or the red figure masters.

Pottier, *Louvre Cat.* iii., p. 730: id. *Gaz. d. Beaux Arts*, 1912, ii, pp. 460-466.
Hauser, *F. R.* ii, p. 268, note 3; id., *Jahrb.* 1895, p. 157, note 7.
Klein, p. 50. Nicole, *Corpus* 51. Buschor, p. 142.
Kretschmer, p. 185.

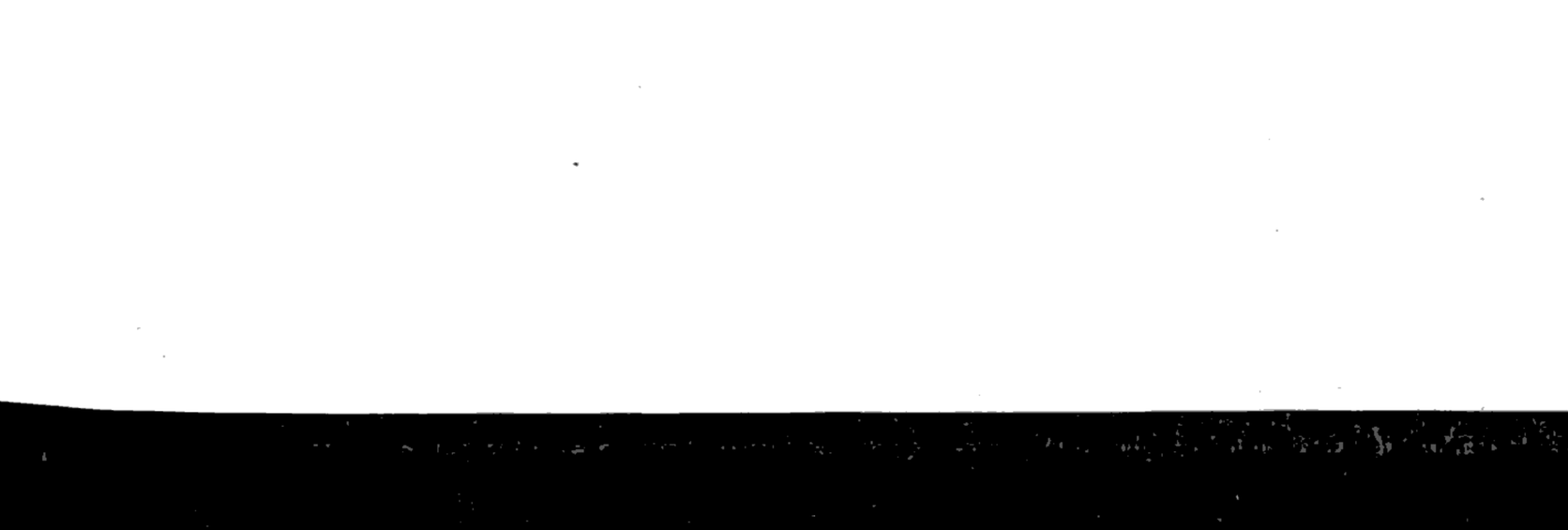
The question whether the potter should be regarded as a man (Timagoras) or a woman (Timagora) is a very vexed one. Hauser has been active in claiming the potter as a woman, a sixth century prototype of his 'Frau Meisterin', but his views have been bitterly opposed by Pottier. Since as shown by Kretschmer, the habit of omitting the final sigma was quite usual, one is forced to admit that though by no means an impossibility, antecedent probability is against Hauser's theory. Timagoras was probably a contemporary of Exekias.

1*. PARIS. Louvre F 38. Hydria. From Etruria : h. 0.42.
Cat. iii, p. 730 : *Album* ii, p. 92. *W. V.* 1889, pl. 5, 3 a-c.
Brunn, *K. G.* ii, p. 737, no. 1 : id., *Bull. d. Inst.* 1859, p. 220.
De Witte, *Gaz. d. Beaux-Arts* 1863, ii, p. 436 : id., *Etudes*, p. 71.
Hauser, *F. R.* ii, p. 268, note 3 : id., *Jahrb.* 1895, p. 157, note 7.
Per. et Chip. x, p. 200, fig. 129. Klein, no. 1: id. *L. I.*, p. 40.
Kretschmer, pp. 184-185. Wernicke, p. 19.
Nicole, *Corpus* 51, no. 1. Langlotz, p. 17.
Luce, *A. J. A.* 1922, p. 187, no. 44.
On shoulder. Seated man receiving two wreaths from a woman and five other figures.
On body. Herakles and Triton. ΤΙΜΑΛΟΡΑ ΕΠΟΙΕSL [A]NΔΟΚΙΔΕS ΚΑ[Ν]OS ΔΟΚΕΙ ΤΙΜΑ[Λ]ΟΡΑΙ (r.)

a.



b.

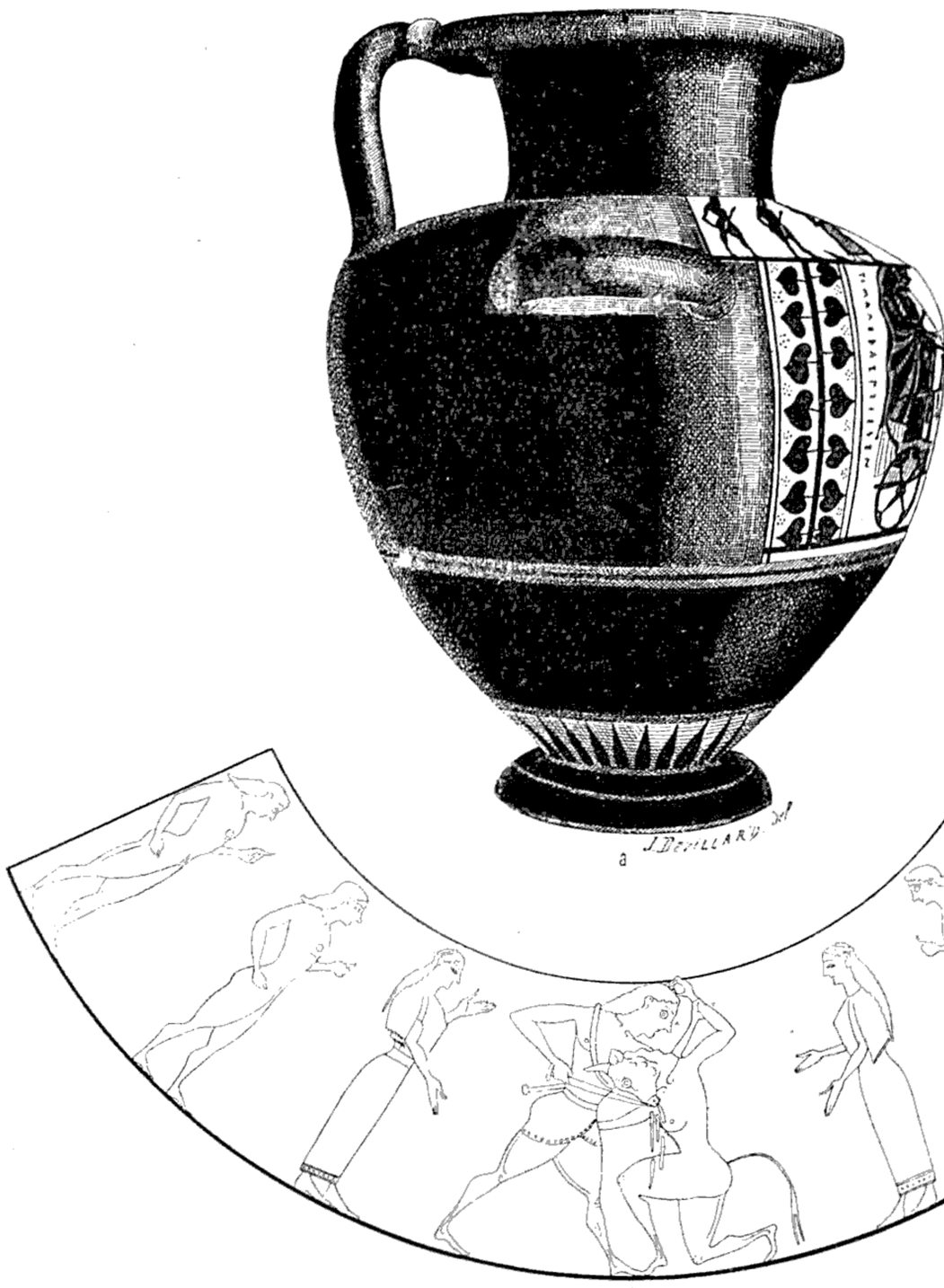


c.

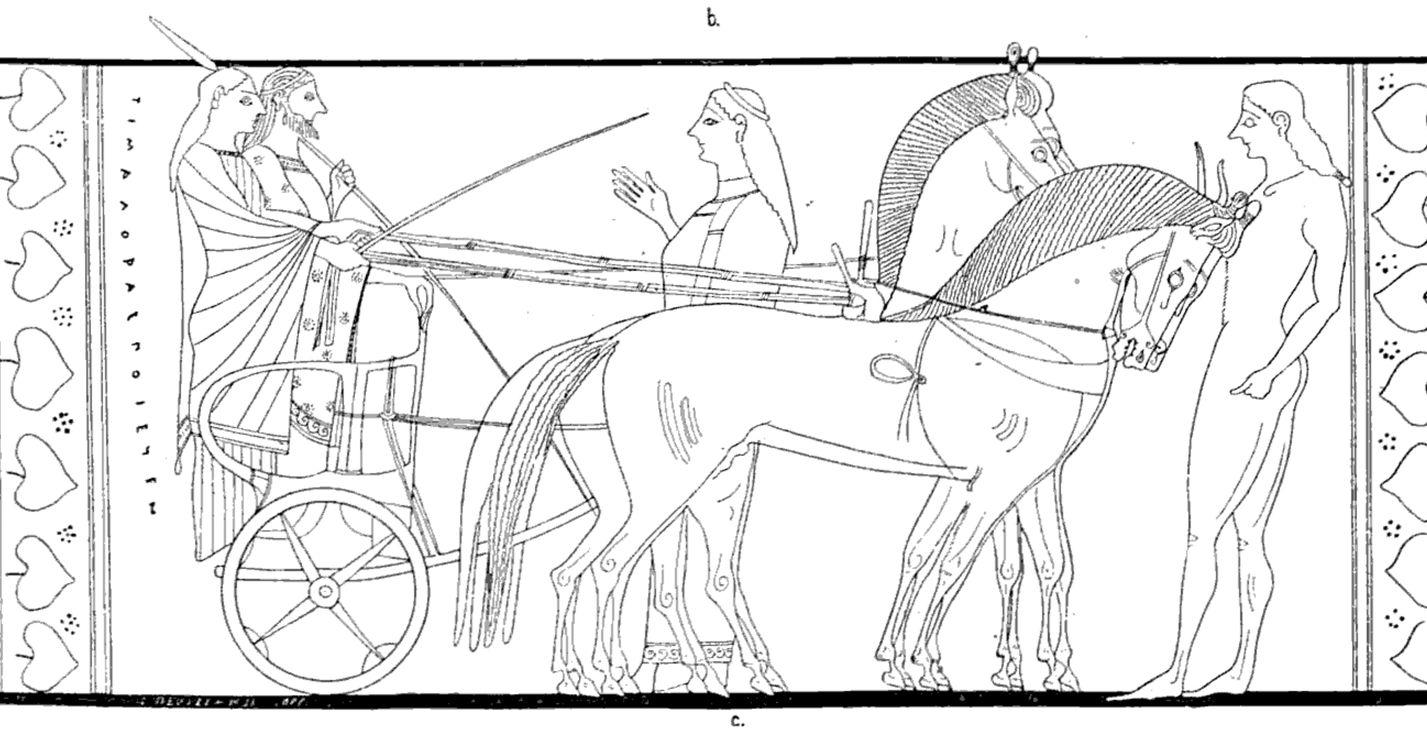
2*. PARIS. LOUVRE F 39. Hydria. From Etruria : h. 0.43.
Cat. iii, p. 730 : *Album* ii, p. 92.
W. V. 1889, pl. 5, 4 a-c. Klein, no. 2.
Brunn, *K. G.* ii, p. 737, no. 2.
Nicole, *Corpus* 51, no. 2.
Langlotz, p. 17.
On shoulder. Theseus and Minotaur.
On body. Warrior's departure in chariot. Signature written vertically. ΤΙΜΑΛΟΡΑ ΕΠΟΙΕΣΕΝ

ATTRIBUTED VASE

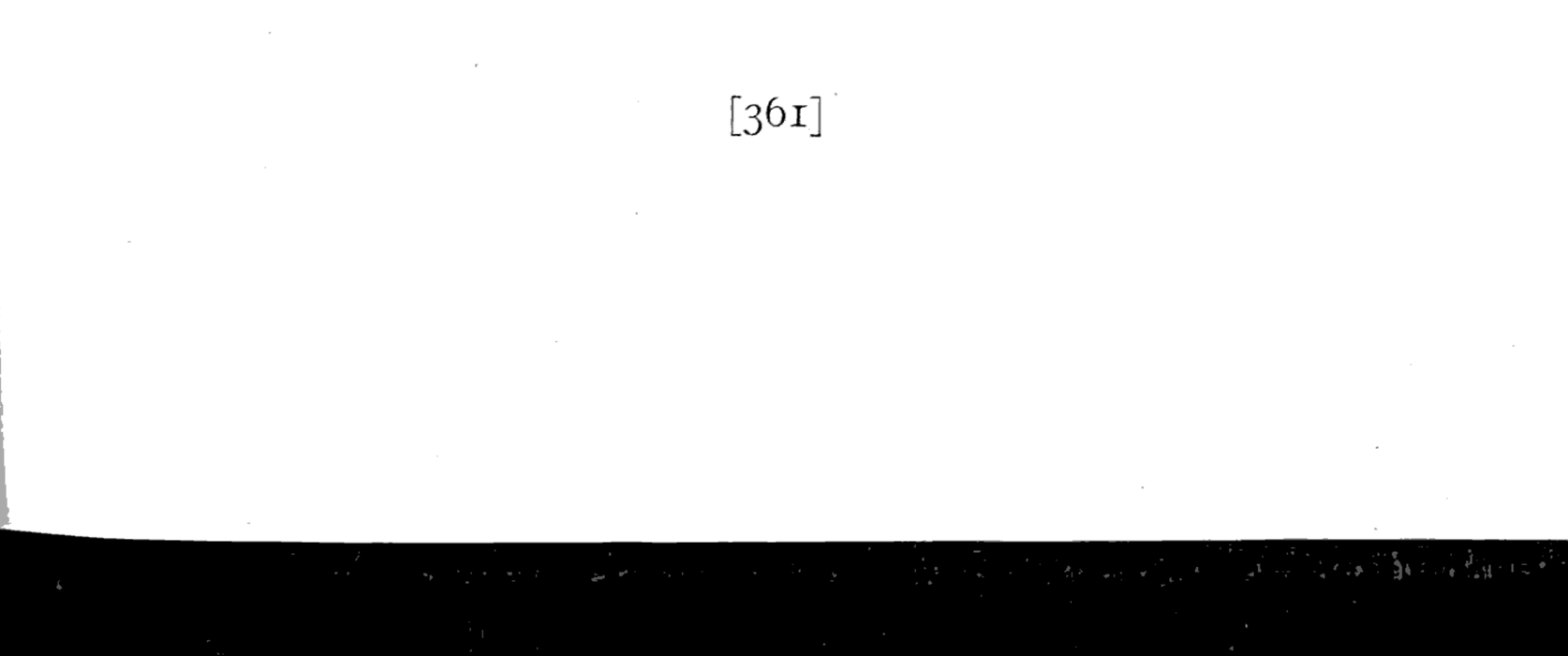
3. MADRID. 51. Inv. 10919. Hydria : h. 0.43.
Cat., p. 24, no. 51, pl. 3.
Ossorio, *Vasos griegos*, p. 68, pl. 28.
Pfuhl, *Arch. Anz.* 1917, p. 38, no. 2 (attr. to Timagora[s]).
On shoulder. Centauromachy.
On body. Warrior mounting chariot, female figure (Athena?) and seated warrior.



a



b.



c.

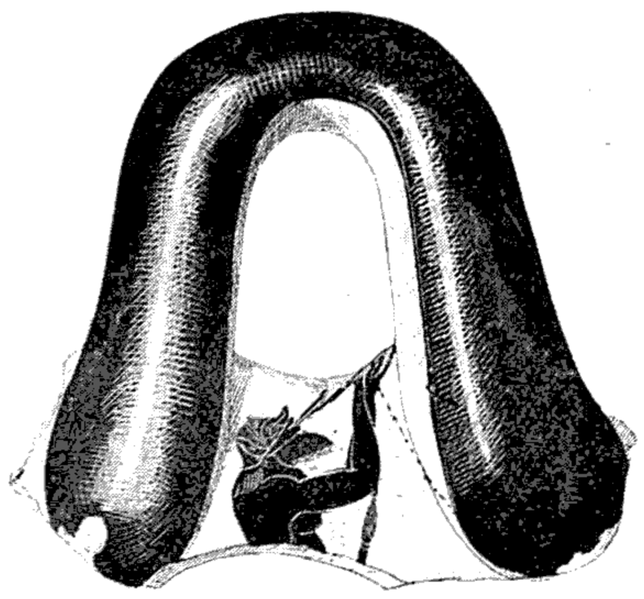
TIMENOR

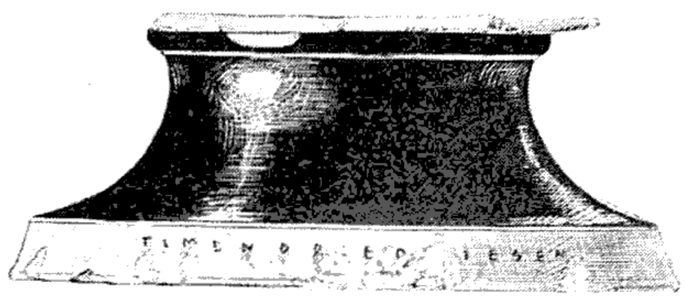
The existence of the potter Timenor, hitherto unknown, has been revealed by the fragment of a kylix recently acquired by the Louvre. As far as one may judge from the style and the extreme excellence of the technique the maker was a contemporary of Nikosthenes and a master of considerable skill.

The fragment is to be published shortly in the *Revue Archéologique*. In the meantime M. Pottier has, with extreme generosity, accorded the permission to have the fragment appear in the present work, even though by so doing his own article is anticipated.

1*. Paris, Louvre. Inv. CA. 1778. Kylix fragment.

I. Gorgoneion.
Ext. Under the handle. Silen playing the diaulos.
TIMENOP EΓ[O]IESEN on the foot :





Klein, p. 84.
Brunn, *K. G.* ii, p. 737.
Nicole, *Corpus* 52.

The potter Tlenpolemos belongs to the 'Miniaturist' group. Two vases bear his signature alone and a third has the signature of the painter Sakonides as well.

1*. BERLIN 1763. Kylix. From Vulci : h. 0.15 ; d. 0.245.
Cat., p. 291.
Brunn, *K. G.* ii, p. 737, no. 2. *C. I. G.* 8297.
Klein, no. 1. Kretschmer, p. 93.
Nicole, *Corpus* 52, no. 1.

A. Two lions. Signature below TLENPOLEME : KNLNLON

B. The same. TLENPOLEMOS : MEPOIESEN

2*. ? Kylix. From Vulci.
Klein, no. 2. Brunn, *K. G.* ii, p. 737, no. 1. *Mus. étr.* 149.
Gerhard, *Rapp. Volc.* 661. *C. I. G.* 8296.
Nicole, *Corpus* 52, no. 2.

A. Two panthers. Signature below. [T]LENPOSEMOS : MEPOIESEN

B. The same. TLENPONEME : KNVNVON

3*. v. Sakonides 1*.

Klein, p. 73.
Brunn, *K. G.* ii, p. 738.
Per. et Chip. x, pp. 202, 223 ff.
Buschor, p. 310.
Nicole, *Corpus* 53.

Of all the potters who belong to the 'Miniaturist' style, Tleson is by far the most active. Forty-one vessels, all kylikes with his signature are definitely known. Another three were destroyed by the bomb which wrecked the museum in Boulogne during the war and seven have disappeared. Of the forty-one still preserved one is red-figured (v. Hoppin, *Handbook Attic R. F. Vases* ii, p. 455) which gives us a fairly accurate date for his activity as the last part of the sixth century.

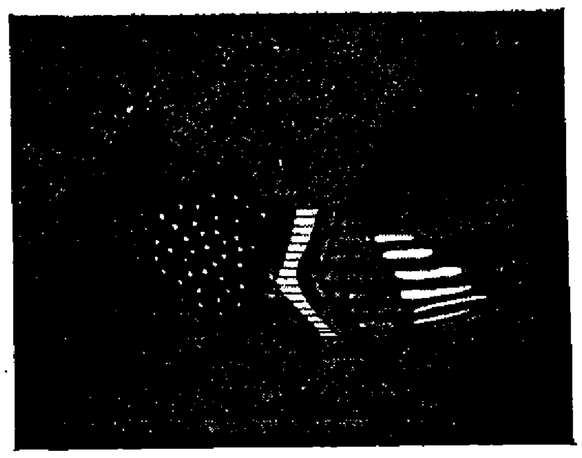
He was the son of the potter Nearchos, together with his brother Ergoteles and invariably signs himself with his patronymic. His favorite form seems to be the graceful cup with no decoration except that afforded by the signature.

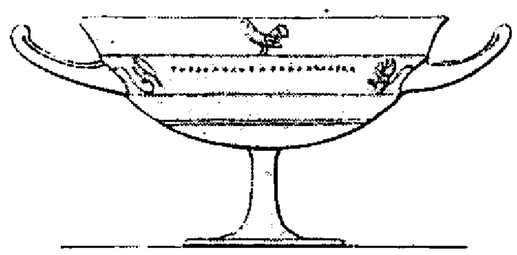
That the number just given represents all the vases bearing his signature which are in existence today would be too much to claim. Undoubtedly numerous examples of his work are to be found in small museums and private collections which have not been published and the list may very shortly be substantially increased. Braun (*Bull. d. Inst.* 1849, p. 72) remarks that he saw at one time in Basseggio's possession no less than twenty signatures of this potter.

1*. Berlin 1759. Kylix. From Etruria : h. 0.155 ; d. 0.22.
Cat., p. 290.
Gerhard, *T. G.* pl. 30, 6.7, p. 51. *C. I. G.* 8308.
A. Z. 1847, p. 191 : Weil, *ibid.* 1879, p. 182.
Brunn, no. 16.
Klein, no. 22. Nicole, no. 24.

A. Hen. Signature below. T]ΛESON HO ΝEAPXOI

B. The same TΛ[ES]ON HO ΝEAPXO [E]ΠOIESEN

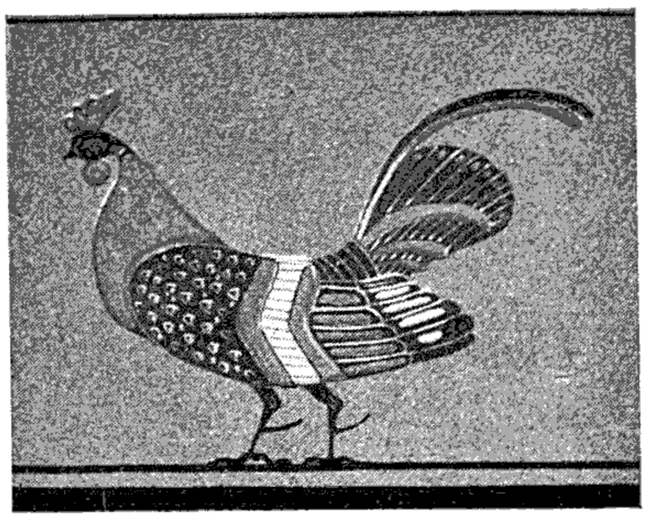


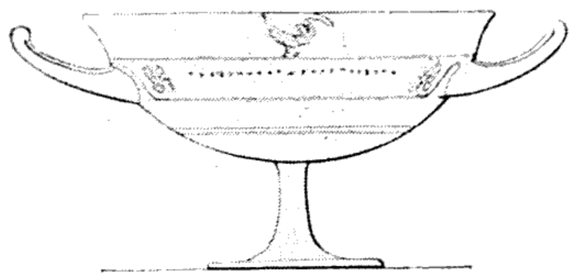


2*. Berlin 1760. Kylix. From Etruria : h. 0.145 ; d. 0.225.
Cat., p. 291.
Gerhard, *T. G.* p. 51, pl. 30, 4-5.
Klein, no. 23. Brunn, no. 17. Nicole, no. 25.

A. Cock. Signature below TLESON HONEARXO EΓOIE-
SEN

B. The same, signature as on A.





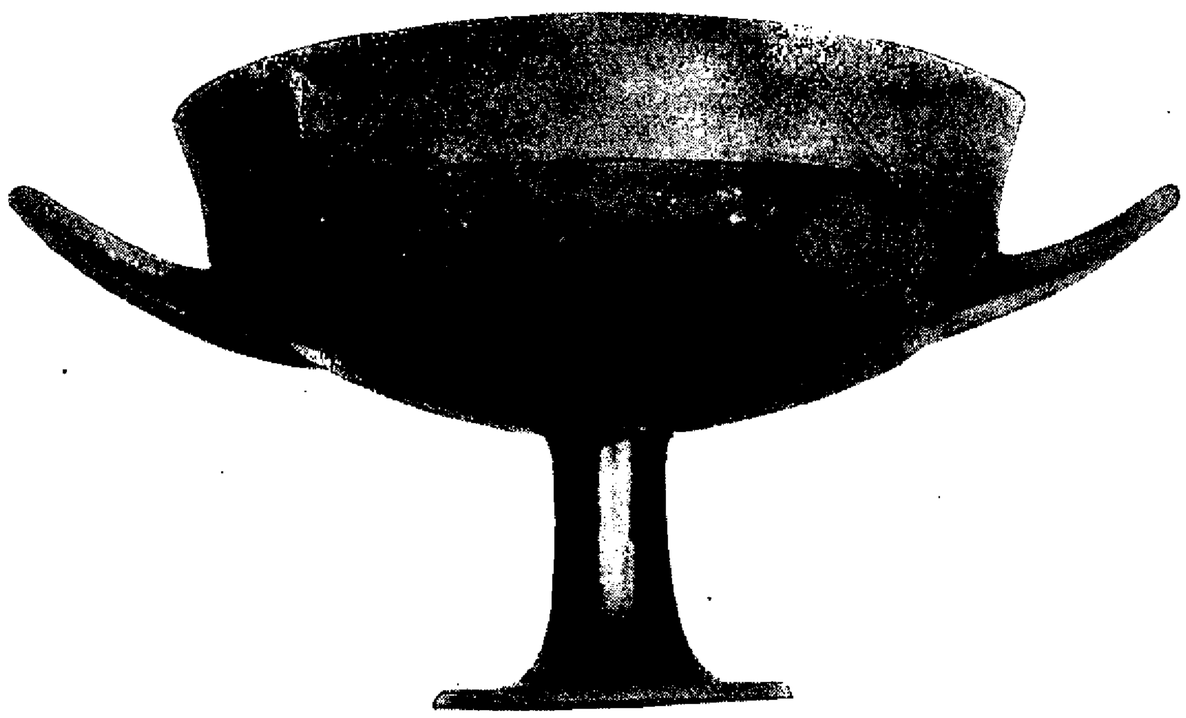
3*. Bonn. Akademiches Kunstmuseum. Kylix. Formerly in the Fontana Coll., Trieste.

Arch. Epigr. Mitt. ii, p. 22, no. 15.

Arch. Anz. 1890. p. 11, no. 15.

Klein, no. 8. Brunn, no. 8. Nicole, no. 9.

Signature only on each side TLESON HONEARXO EΠOIESEN



4*. Boston 92.2655 (364). Kylix : h. 0.133 ; d. 0.19.
Cat., p. 133. *Ann. Rep. Mus. F. A.* 1892, p. 16, no. 21.
Caskey, *Geometry of Greek vases*, pp. 172-173, fig. 129.
Not included in Nicole's list.
Signature only on each side. TLESON HONEAPXO EΠOIESEN

5*. Boston 98.920. Formerly in the Torlonia Coll. Kylix.
From Vulci : h. 0.143 ; d. 0.225.
Ann. Rep. Mus. F. A. 1898, p. 62, no. 29.
Gsell, *Fouilles de Vulci* iii, part 2, pl. 9.
Nicole, no. 41.
Hambidge, *Dyn. Sym.*, p. 53, fig. 14 and plate.
Caskey, *Geometry of Greek vases*, p. 168, fig 124.

I. Wounded stag.

A. Signature between palmettes. TLESON HONEARXO EΓOIESEN

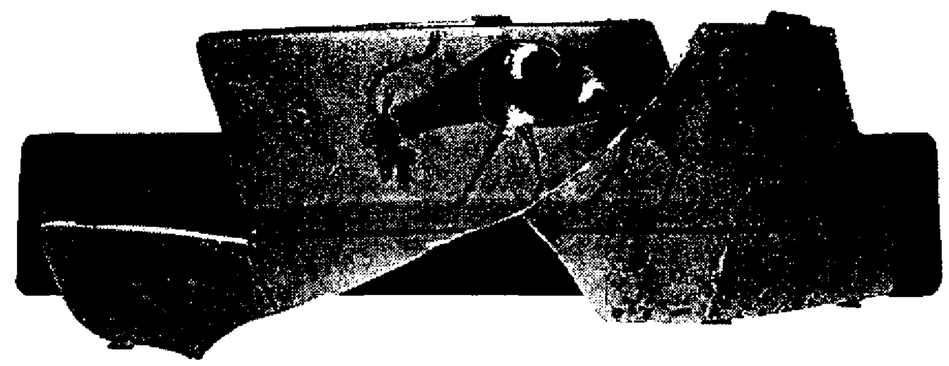
B. The same. [HONEARXO]

lix.

6*. Boston 03.851 a-d. Kylix, frags.
Ann. Rep. Mus. F. A. 1903, p. 69, no. 44.
Nicole, no. 16.

A. Grazing stag. Signature below TLESON HONEARXO EΠOIESEN

B. The same, and similar signature.



7*. Boulogne 227. Kylix.

M. Mayer, *Arch. Anz.* 1889, p. 185 (number given as 272).

Dubois, *Coll. Panckoucke* 272. *C. I. G.* 8305.

De Witte, *Rev. Phil.* ii, p. 504, no. 7 (probably the same vase as Gerhard *Rapp. Volc.* 694, from the Feoli Coll.).

Brunn, no. 5. Klein, no. 5. Nicole, no. 5.

Nos. *7-9* are now no longer in existence owing to the complete destruction of the museum during the war.

Signature only on each side, usual form.

8*. Boulogne 228. Kylix.

M. Mayer, *Arch. Anz.* 1889, p. 185.

Nicole, no. 6.

Signature only. Of the signature only ΕΑΡΧΟ ΕΠΟΙΕΣΕΝ is preserved.

9*. Boulogne. Kylix.

M. Mayer, *Arch. Anz.* 1889, p. 185.

Nicole, no. 43.

Mayer remarks that the signature has been restored by piecing together several fragments from different sides of the vase if not from different vases.

A. Siren. Signature below: only ΕΑΡ ΟΠϹ ΕΙ is preserved.

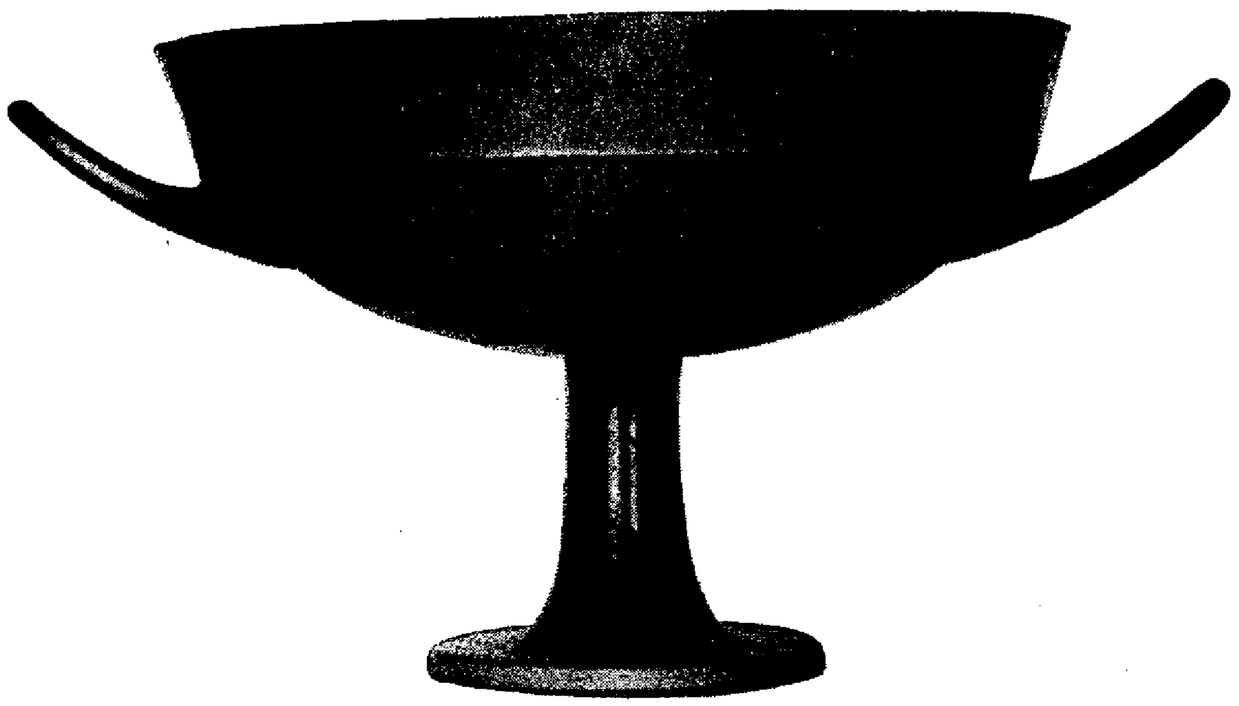
B. The same.

10*. Brussels. Musées Royaux R 385 B. Kylix : h. 0.154 ; d. 0.22.

Pottier, *Gaz. Arch.* 1887, p. 113.

Klein, no. 2. Brunn, no. 2. Nicole, no. 2.

Signature only each side between palmettes. TLESON HONEARXO EPOIESEN



11*. Musées Royaux. 385 C. Kylix : h. 0.149 ; d. 0.214.
Pottier, *Gaz. Arch.* 1887, p. 113.
Klein, no. 1. Brunn, no. 1. Nicole, no. 1.
Signature only on each side between palmettes. TLESON
HONEARXO EΠOIESEN

12*. CAMBRIDGE. FITZWILLIAM MUSEUM 69. Formerly in Leake Coll. Kylix. From Vulci : h. 0.15 ; d. 0.225.
Cat., p. 42, pl. 25.
A. Z. 1846, p. 207. *C. I. G.* 8309.
Klein, no. 33. Brunn, no. 32. Nicole, no. 35.

I. Seated sphinx.
Signature only on each side between palmettes. TLESON
HONEAP+O EΠOIESEN

13*. Castle Ashby. Northampton Coll. Kylix.

Burlington Cat. 1888, p. 45, no. 101, pl. 17.
A. Z. 1881, p. 302. *Arch. Anz.* 1864, p. 237.
Pottier, *Gaz. Arch.* 1888, p. 171.
Klein, no. 29. Nicole, no. 31.

I. Two heraldic goats with an ornament between.
Signature only on each side between palmettes. ΤΙΕSΟΝ ΗΟΝΕΑΡΧΟ ΕΠΟΙΕSΕΝ

14*. Castle Ashby. Kylix.

Burlington Cat. 1888, p. 25, no. 102.

A. Z. 1881, p. 302.

Pottier, *Gaz. Arch.* 1788, p. 171.

Klein, no. 20. Brunn, no. 14. Nicole, no. 23.

On each side a cock with the signature below TLESON

HONEARXO EПOIESEN

15*. Castle Ashby. Kylix.

Burlington Cat. 1888, p. 45, no. 103.
A. Z. 1881, p. 302.
Pottier, *Gaz. Arch.* 1888, p. 171.
Klein, no. 19. Brunn, no. 13. Nicole, no. 22.

On each side a goat, signature below. ΤΙΕΣΟΝ ΗΟΝΕ-ΑΡΧΟΕΠΟΙΕΣΕΝ

16*. CIVITAVECCHIA, GUGLIELMI COLL. Kylix.
Klein, no. 27. Brunn, no. 24. Nicole, no. 29.
On each side a sphinx, signature below usual form.
It has proved impossible to obtain a photograph of this vase or any data concerning it.

17*. COPENHAGEN 105. Kylix : h. 0.145 ; d. 0.21.
Birket-Smith, *De Malede Vaser*, no. 105.
De Witte, *Rev. Phil.* ii, p. 505.
Klein, no. 31. Brunn, no. 22. Nicole, no. 33.

I. Siren.

A. Signature only ΤϹΕSON HONΕΡΑΧΟ ΕΠΟΙΕSΕΝ

B. The same. ΤΗΕSON HONΕΑΡΧΟ ΕΠΟΙΕSΕΝ

CRACOW. DZIALYNSKA COLL. See below, nº 33* p. 397.

17* *bis*. FLORENCE In the possession of Sig. Giuseppe Pacini.
Kylix, frags.
Pollak, *Arch. Epigr. Mitt.* 1893, p. 250.
Nicole, Corpus 20, no. 2.
The kylix has been restored and the signatures badly mixed. Parts of two signatures are apparent but whether both belonged originally to the same or to separate vases is impossible to say.

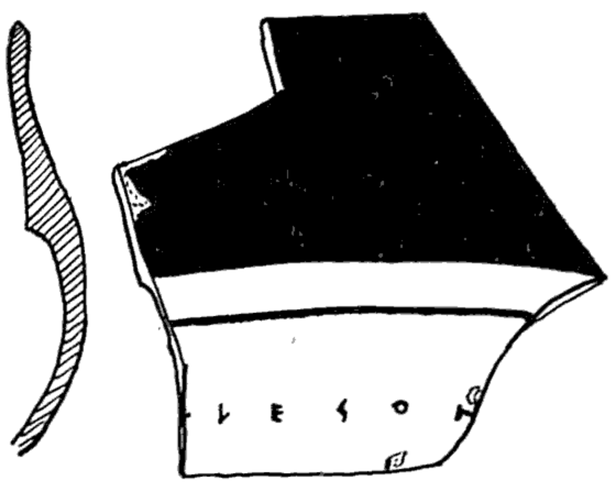
A. Signature only. ΤΛΕ ≡ SΠΟΙΕSΕΝ ≡ ΕΠΟΙΕSΕΝ

B. The same. ΕΡΛΟΤ ≡ ΕSON HONΕΑΡΧΟΕΓ ≡ ΕΝΗΟΝ

18*. Leipzig, Archaeologisches Institut. Kylix. From Italy : h. 0.142 ; d. 0.20.

Signature only on each side. TLESON HONEARXO EΓOIESEN

18* *bis*. LEIPZIG. ARCH. INST. T. 433. Kylix, frag. From Orvieto.
Fragment of rim only. Below. ⋎ΕSO⋏

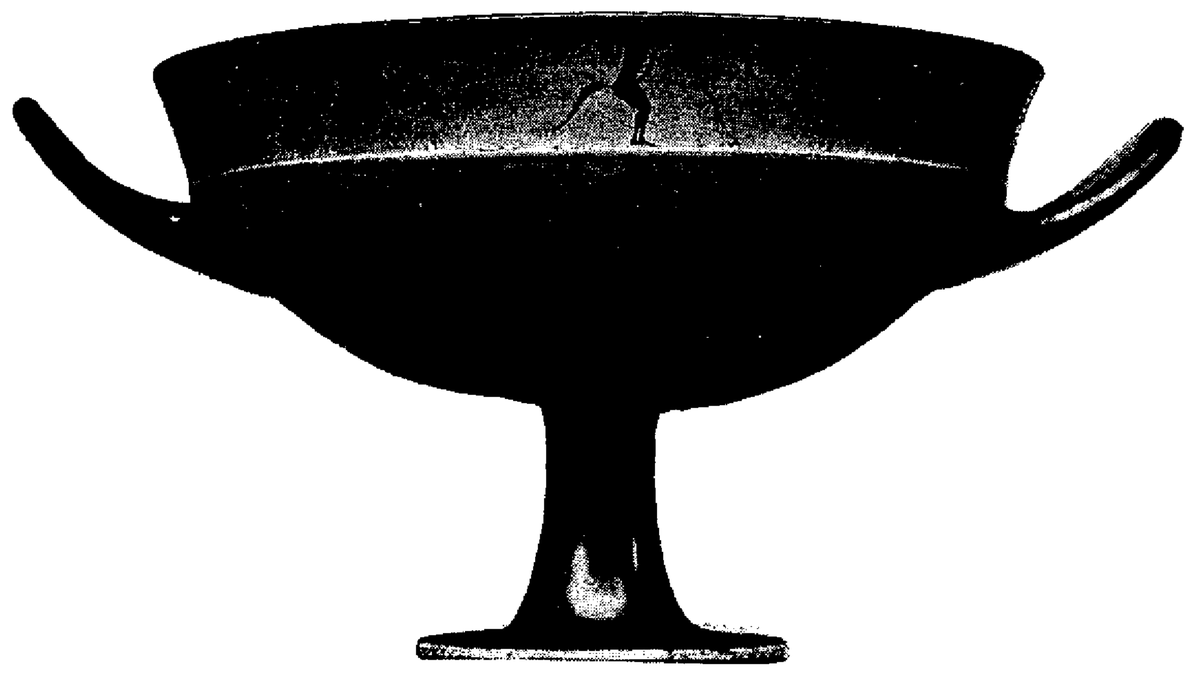


18* *ter*. LEIPZIG. ARCH. INST. Kylix, frags. From Caere.
Fragments of rim on which are traces of a sphinx. Signatures below. On A. ⋎ΕSO⋏ HO⋏EAP+O EΓOESE⋏
On B. ⋎ΕSO⋏ +O EΓOESE⋏

19*. London. Brit. Mus. B 410 [682]. Kylix. From Vulci : h. 0.15 ; d. 0.0227.

Cat. ii, p. 220. De Witte, *Rev. Phil.* ii, p. 504. Dubois, *Notice* 262. Panofka, *Vasenbildner*, p. 34. Klein, no. 16. Brunn, no. 10. Nicole, no. 19. *C. I. G.* 8302.

On each side an ithyphallic silen with the signature below. TLESON HONEARXO EΠOIESEN



20*. Brit. Mus. B 411. Kylix. From Kameiros : h. 0.165 ; d. 0.23.
Cat. ii, p. 221.
Not mentioned in Klein or Nicole's lists.
On each side, signature only. TLESON HONEARXO EPOIESEN

21*. Brit. Mus. B 420. Kylix. Sta. Maria di Capua : h. 0.125 ; d. 0.22.

Cat. ii, p. 222. *C. I. G.* 8304.

Klein, no. 32. Brunn, no. 20. Nicole, no. 34.

This kylix is undoubtedly identical with that formerly in the possession of Raoul Rochette (cf. *Lettre à M. Schorn*, p. 61). The provenance of that vase however is said to be Corneto.

I. Siren.

On both sides, signature only. ΤΛΕΣΟΝ ΗΟΝΕΑΡΧΟ ΕΠΟΙΕΣΕΝ

Graffito on foot ΝΙΚΑΑΦΡΟΔΙΤΗ

22*. Brit. Mus. B 421. Formerly in the Blacas and Durand [no. 260] Colls. Kylix. From Vulci: h. 0.134; d. 0.20. *Cat.* ii, p. 222. De Witte, *Rev. Phil.* ii, p. 503. Klein, no. 36. Brunn, no. 27. Nicole, no. 38. *C. I. G.* 8301.

Huntsman carrying a fox and a hare strung to a pole, with his dog beside him (in white).

On each side signature only. ΤΙΕΣΟΝ ΗΟΝΕΑΡΧΟ ΕΓΟΙΕΣΕΝ

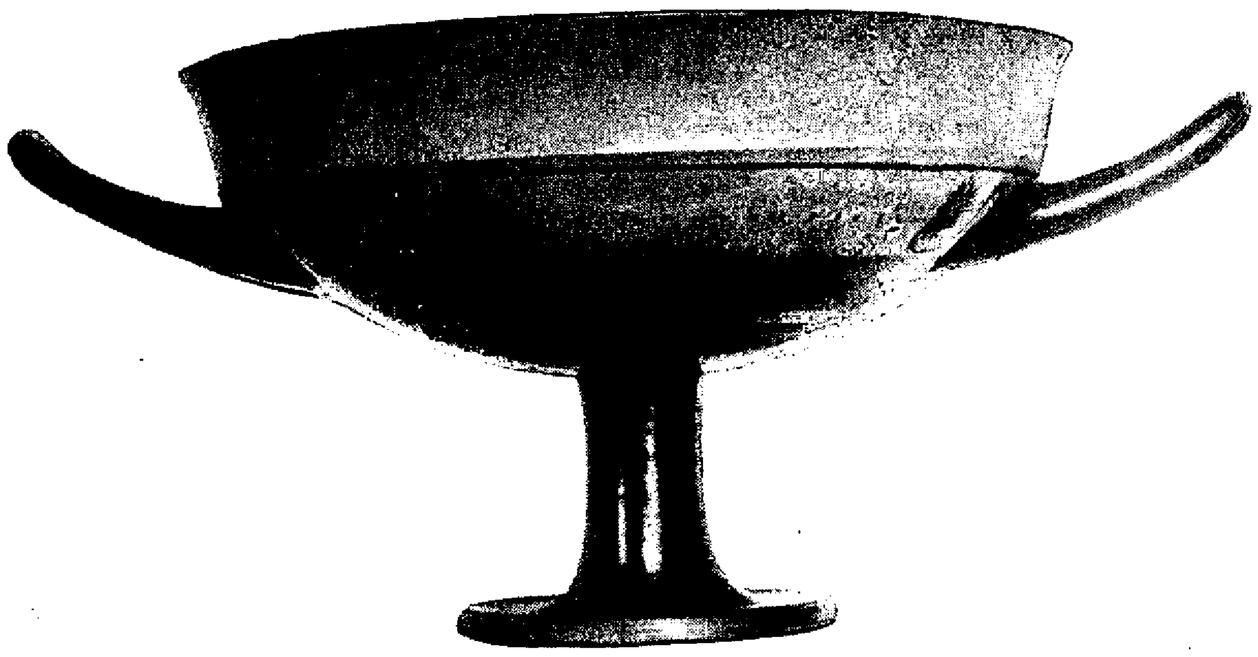
23*. MUNICH 2127 (Jahn 17). Kylix : h. 0.13 ; d. 0.20.

Cat. (Jahn), p. 6.

Klein, no. 3. Brunn, no. 3. Nicole, no. 3.

On each side signature only. **TLESON HONEARXO EPOIE-SEN**

The signature on B has been falsely restored to read **EPOIESEIONI**



24*. MUNICH 2126 (Jahn 19). Kylix : h. 0.15 ; d. 0.21.

Cat. (Jahn), p. 6.

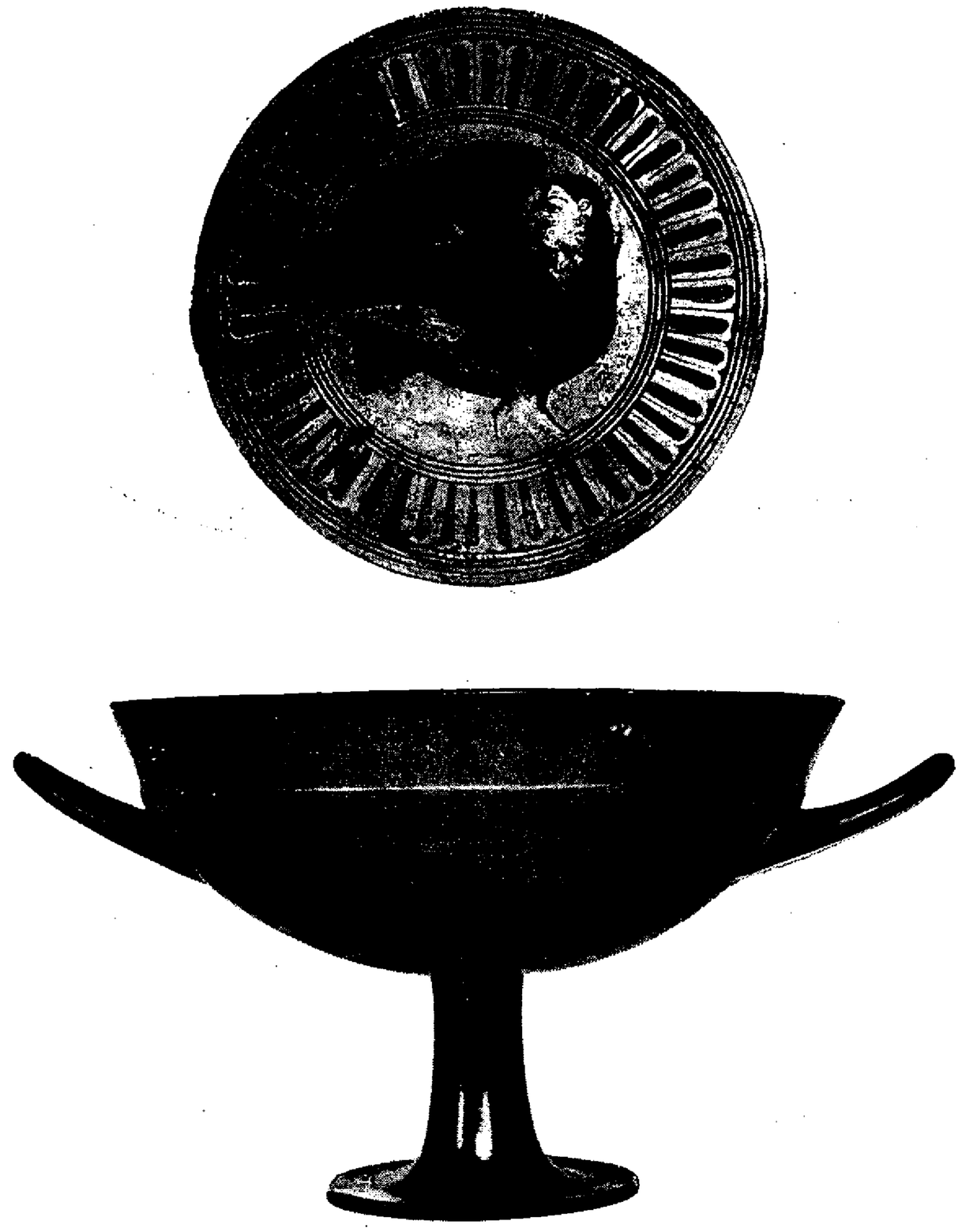
Klein, no. 4. Brunn, no. 4. Nicole, no. 4.

Signature only on each side. TLESON HONEARXO EΓOIESEN

On B. only EΓ of the signature is preserved and has been falsely restored to read. EΓ[OIEI]

25*. MUNICH 2135 (Jahn 32). Kylix : h. 0.15 ; d. 0.225.
Cat. (Jahn), b. 7.
Klein, no. 30. Brunn, no. 21. Nicole, no. 32.

I. Siren.
Signature only on each side. TLESON HONEARXO EΓΟIESEN



26*. Munich 2149 (Jahn 33). Kylix : h. 0.172 ; d. 0.252.

Cat. (Jahn), p. 7.

Klein, no. 24. Brunn, no. 18. Nicole, no. 26.

On each side a hen with signature below. TLESON

HONEARXO EΠOIESEN

The final εν of ἐποίησεν is lacking on B.

27*. MUNICH 2150 (Jahn 34). Kylix : h. 0.155 ; d. 0.22.
Cat. (Jahn), p. 7.
Klein, no. 15. Brunn, no. 9. Nicole, no. 18.

A. Lion. Signature below. **TLESON HONEARXO EΠOIESEN**

B. Deer. Signature below. **OEΠOIESE**

28*. Naples H 2528. Kylix. From Etruria : h. 0.13 ; d. 0.19.
Cat., p. 328.
Klein, no. 9. Nicole, no. 10.
On each side, signature only. TLESON HONEARXO EΓOIESEN

29*. NAPLES H 2532. Kylix. From Etruria : h. 0.13 ; d. 0.19.
Cat., p. 329.
Klein, no. 34. Nicole, no. 36.
Sphinx.
On each side, signature only. TLESON HONEARXO EΓOIESEN
On B the patronymic reads NEARARXO

30*. Naples SA 271. Kylix : h. 0.14 ; d. 0.21.

Cat., p. 694.

Klein, no. 10. Nicole, no. 11.

Signature only on each side. TLESON HONEAPXO ΕΠΟΙΕSΕΝ

The last four letters of the verb are missing on B.

31*. New York. Coll. of W. R. Hearst. Kylix.

I owe my knowledge of this vase to the courtesy of Miss Richter of the Metropolitan Museum. The vase has no decoration except the signature of usual form on the exterior, both sides.

My efforts to secure a photograph from Mr. Hearst have not been successful.

32*. Orvieto Mus. Civico. Kylix. From Orvieto.

Not. d. Scavi 1887, p. 364.
Pottier, *Gaz. Arch.* 1888, p. 171.
Nicole, no. 40.

A. Goose. Signature below. ΤΙΕΣΟΝ ΗΟΝΕΑΡΧΟ ΕΠΟΙΕΣΕΝ

B. The same.

33*. Paris [1]. Dzialynska Coll. Kylix.

Panofka, *Cab. Pourtalès*, p. 121, pl. 41. *C. I. G.* 8303.
Dubois, *Cat. Pourtalès*, no. 408.
De Witte, *Vases à l'Hôtel Lambert*, p. 26, no. 25, pl. 2.
Rev. Arch., 1868, p. 346.
Pottier, *Gaz. Arch.* 1888, p. 171.
Klein, no. 25. Nicole, no. 27. Brunn, no. 19.

A. Swan. Signature below. ΤΛΕSΟΝ ΗΟΝΕΑΡΧΟ ΕΠΟΙΕSΕΝ

B. The same.

1. The Dzialynska Collection is actually in Cracow.

34*. Paris. Louvre F 86. Kylix. From Etruria : h. 0.19 ; d. 0.26.
Cat. iii, p. 750. *Album* ii, p. 99, pl. 69.
Per. et Chip. x, p. 226, fig. 143.
Klein, no. 17. Brunn, no. 12. Nicole, no. 20.

A. Ram. Signature below. ΤΛΕSΟΝ ΗΟΝΕΑΡΧΟ ΕΓΟΙΕSΕΝ

B. The same.

34* *bis*. PARIS. COLL. OF BARON SEILLIÈRE. Kylix, from Vulci, Formerly in Laborde Coll.

Cat. étr. 1146. *Mus. étr.* 1146. *C.I.G.* 8300.

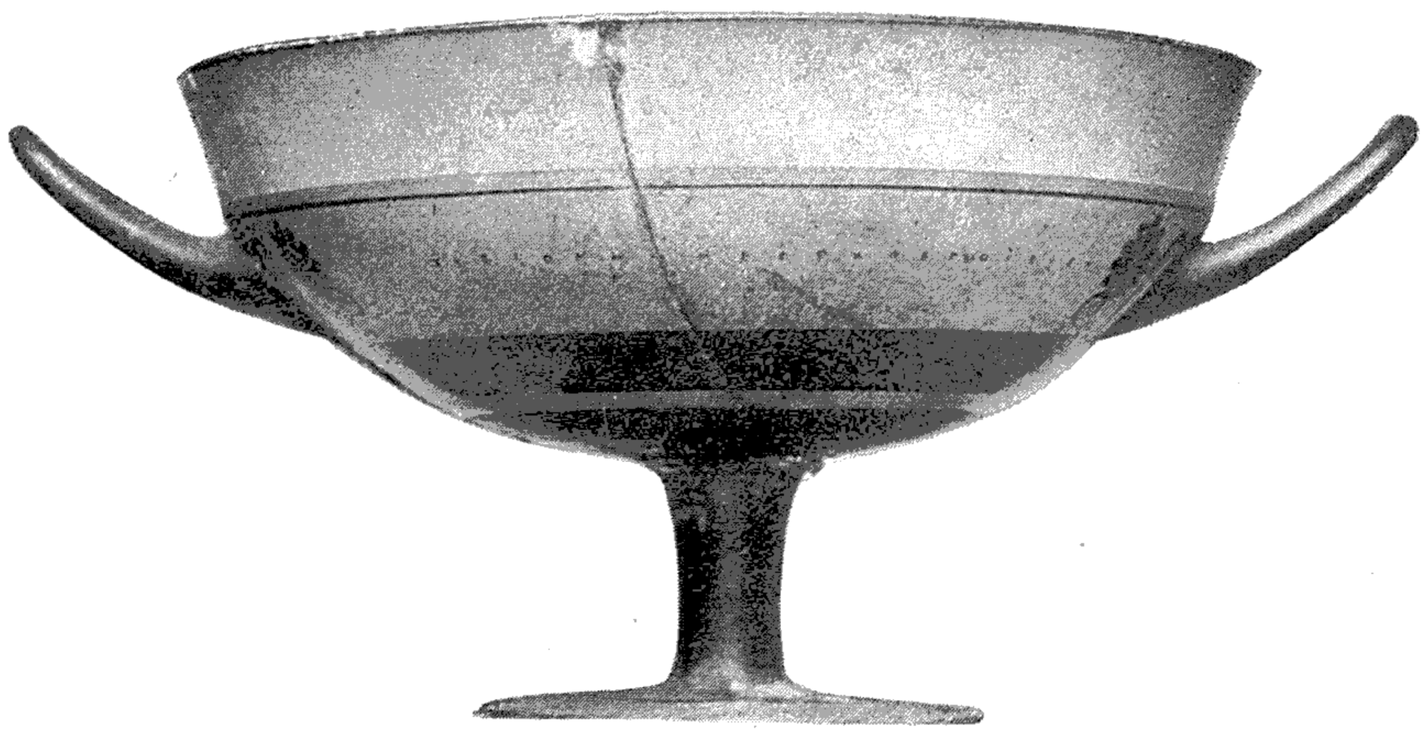
Gerhard, *Rapp. Volc.* 694. Stuart, *Archaeologia* xxiii, p. 207.

Klein, no. 35. Nicole, no 37. Brunn, no 25.

This vase which has heretofore been counted as lost has been discovered by M. Pottier in the collection of M. le Baron Seillière in Paris. I am greatly indebted to M. Pottier for acquainting me of his discovery as well as to Baron Seillière for permission to have the vase publised here.

I. Centaur to r. (in bad preservation),

A. Signature only ΤΙΕΣΟΝ ΗΟ ΝΕΑΡΧΟ ΕΓΟΙΕΣΕΝ



35*. PETROGRAD. Kylix.

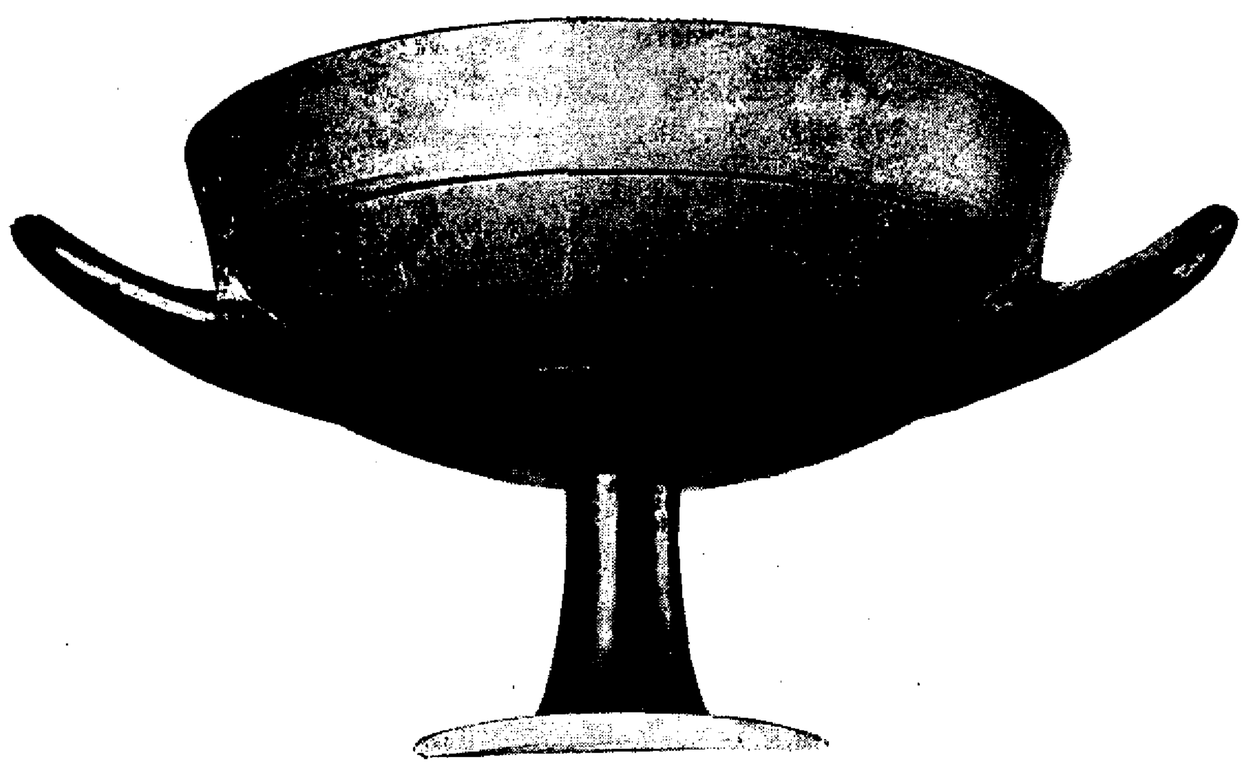
Cat. (W), p. 61.

I am unable to obtain any further data of this vase. Waldhauer mentions it very briefly in his catalogue as a small kylix of the miniaturist style with the inscription, Τλήσων ὁ Νεάρχου ἐποίησεν.

36*. ROME. CASTELLANI COLL. Kylix. From Caere : h. 0.137 ; d. 0.192.

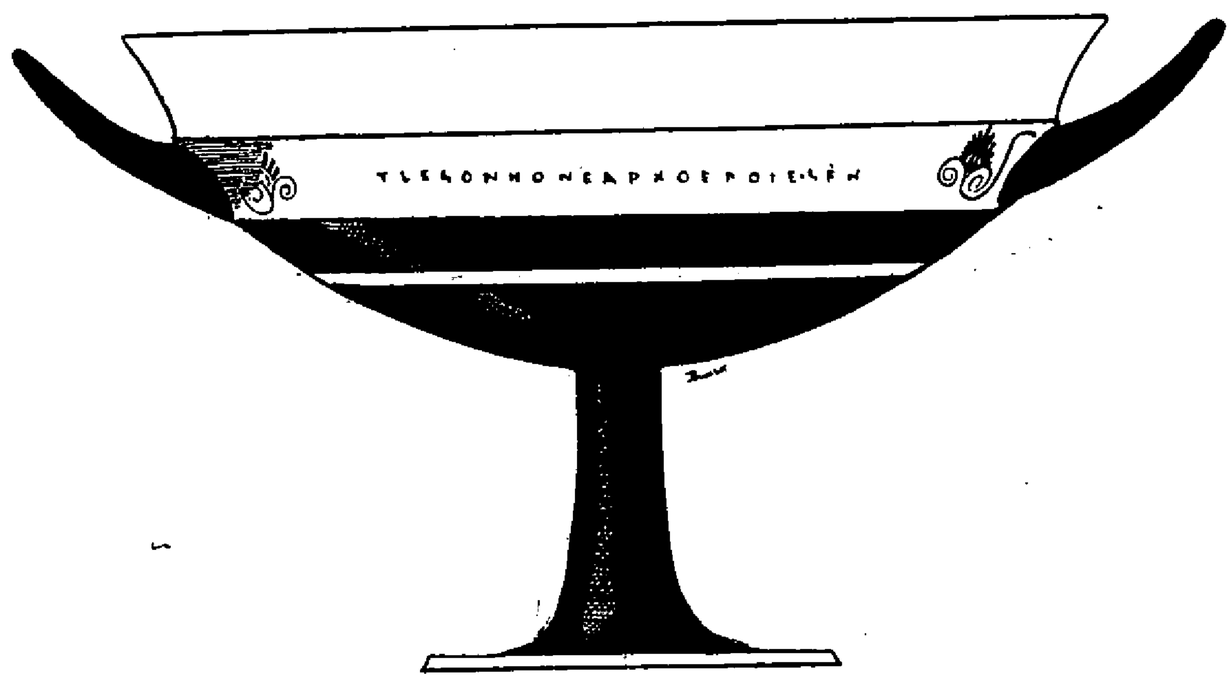
Klein, no. 13. Nicole, no. 14.

On both sides signature only. ΤΙESON HONEAPXO ΕΠΟΙΕSΕΝ



37*. Rome. Vatican 535 (251). Kylix.
Helbig. Reisch, *Führer* i, p. 328.
Klein, no. 14. Nicole, no. 15.
On each side signature only [TL]ESON HONEARXO EΠOIESEN

38*. TARANTO. Kylix. From Taranto : h. 0.152 ; d. 0.23.
Not. d. Scavi 1903, p. 205 with fig.
Not mentioned in Nicole's list.
On each side signature only. TLESON HONEAPXO EΓΟΙΕSEN



39*. Washington. National Museum 136.372. Kylix. From Vulci : h. 0.148 ; d. 0.197.
A. J. A. 1900, p. 161.
Furtwängler, *Neue Denkmäler* iii, p. 250, no. 2.

A. Sphinx. Signature below. [TV]ESON HONEAPXO EΠOIESEN

B. The same. TVESON HONE

40*. ? Formerly in Campanari's Coll. Coll. Kylix.
Broensted, *Description*, p. 68, note. *C. I. G.* 6306.
Klein, no. 6. Brunn, no. 6. Nicole, no. 7.
According to the *C. I. G.* the vase bore the signature only of the usual form. Brunn states that it bore ΕΓΟΕΣΕΝ and ΓΟΕΣΕΝ

41*. ? Formerly in the Valeri Coll. Toscanella. Kylix.
Urlichs, *Bull. d. Inst.* 1839, p. 47.
Klein, no. 7. Brunn, no. 7. Nicole, no. 8.
We know nothing further of this vase except that according to Urlichs, it bore the signature ΤΙΕΣΟΝ ΗΟ ΝΕΑΡΧΟ

42*. ? Kylix. From Corinth.
Brunn, no. 11 : id. *Bull. d. Inst.* 1849, p. 73.
Arch. Anz. 1849, p. 35. *Ephem. Arch.* 1852, p. 682, no. 1132.
Heydemann, *Griech. Vas.*, pp. 6 and 11.
Dumont-Chaplain ii, p. 11.
Klein, no. 18. Nicole, no. 21.
On each side a ram with the usual signature below.

43*. ? Kylix, frag. From Vulci.
Bull. d. Inst. 1884, p. 171.
Klein, no. 12. Nicole, no. 13.
Fragment of exterior only with the signature. [Τ]ΙΕΣΟΝ ΗΟΝΕΑΡΧΟ ΕΓΟΙΕΣΕΝ

44*. ? Kylix, frag. From Vulci.
Helbig, *Bull. d. Inst.* 1880, p. 144.
Klein, no. 26. Nicole, no. 28.
Two fragments were found which may have belonged to the same vase. On one was a swan with the signature below [ΤΙΕΣ]ΟΝ ΗΟ ΝΕΑΡΧΟ ΕΓΟΙΕΣΕΝ and on the other a leopard and a goat.

45*. ? Kylix. From Capua.

Bourguignon *Sale Cat.*, p. 15, no. 44.

Nicole, no. 17.

This vase may possibly be identical with *Mus. étr.* 15 (Brunn, no. 15. Klein, no. 21. *C. I. G.* 8299). Klein's suggestion that this may be the same vase as his no. 17 (35*) is impossible as that vase has a ram on the exterior.

On each side a hen with the signature below.

46*. ? Formerly in Basseggio's possession. Kylix.

Ann. d. Inst. 1859, p. 62, note 8, pl. C, 1 = Reinach i, p. 300,2 (the cocks are omitted in the plate in the Annali).

De Witte, *Rev. Phil.* ii, p. 504. no. 11. *C. I. G.* 8307.

Welcker, *Rhein. Mus.* 1848, p. 396.

Luce, *A. J. A.* 1916, p. 463, Ib, A.

Klein, no. 28. Brunn, no. 26. Nicole, no. 30.

On each side Herakles and the Nemean lion with a cock and the signature below.

1*. TRIESTE. Hydria. From Corneto.

W. V. 1889, pl. 6, 1a-d. (restorations indicated).
Gerhard, *Rapp. Volc.* 701. Klein, p. 50.
A. Z. 1853. p. 402, no. 10. *C. I. G.* 8311.
R. Rochette, *Lettre à M. Schorn*, p. 62.
Arch. Epigr. Mitt. ii, p. 23. Brunn, *K. G.* ii, p. 739.
Wernicke, *A. Z.* 1885, p. 250 (description of restorations from drawing in the Berlin Apparatus M 31.49).
Luce, *A. J. A.* 1922, p. 188, no. 65.
Nicole, *Corpus* 56.

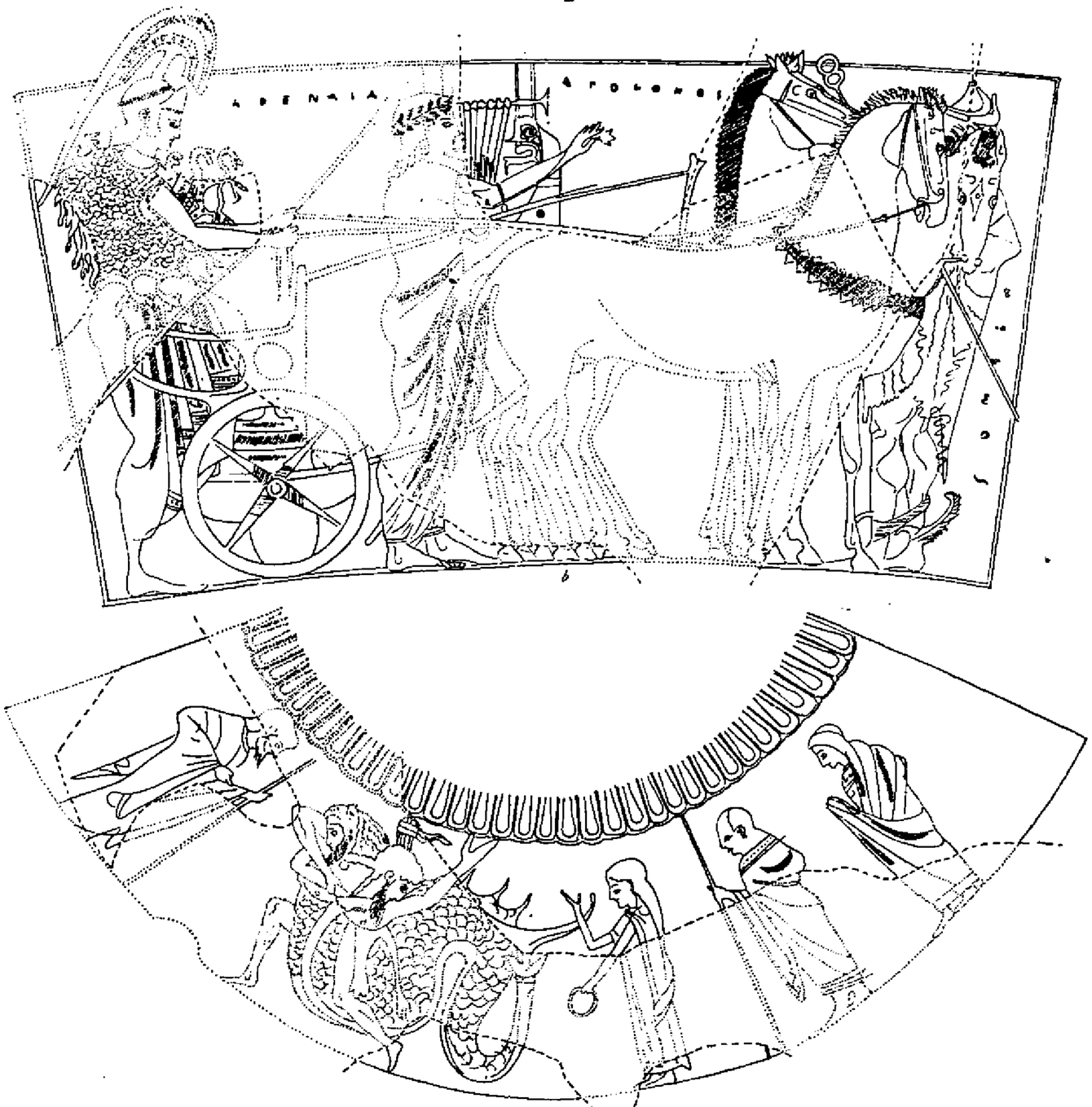
Very little of the vase is old. I am unable to find if it is still in Trieste. Klein places it in the Fontana Coll. (which was sold) while the Vorlegeblätter assigns it to the collection of Baron Sartorio in the same city.

On shoulder. Herakles and Triton, two women and two men.

On body. Athena in quadriga, Apollo and Hermes

ΗΕΡΜΟΣ (r.) ΑΘΕΝΑΙΑ ΑΓΟΛΟΝΟΣ

Signature around the rim. ΤΥΧΙΟΣ ΕΠΟΙΕΣΕΝ



THESEUS

Klein, p. 80.
Brunn, *K. G.* ii, p. 739.
Nicole, *Corpus* 57.

In point of activity the potter Xenokles, a member of the 'Miniaturist' group, ranks after Tleson and about even with Hermogenes.

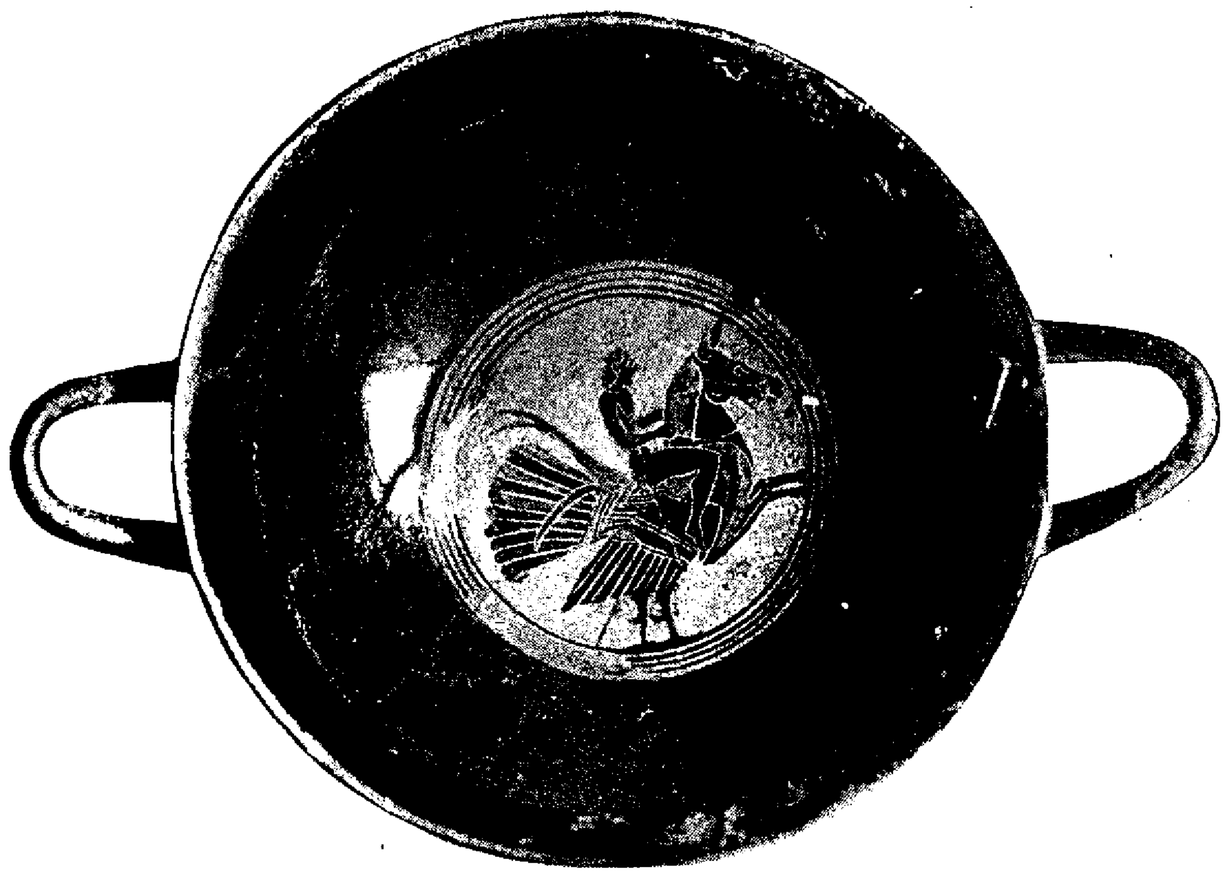
Seventeen vases (kylikes with one exception) are known today and three more have disappeared. The only exception to his usual form is the oinochoe in Athens which he signed in conjunction with the painter Kleisophos. He follows the taste of the time in his inclination to decorate about half of his vases with his signature only.

1*. BALTIMORE. PROFESSOR DAVID ROBINSON'S Coll. Kylix.
From Chiusi : h. 0.09 ; d. 0.14.

I. Youth riding hippalektryon.

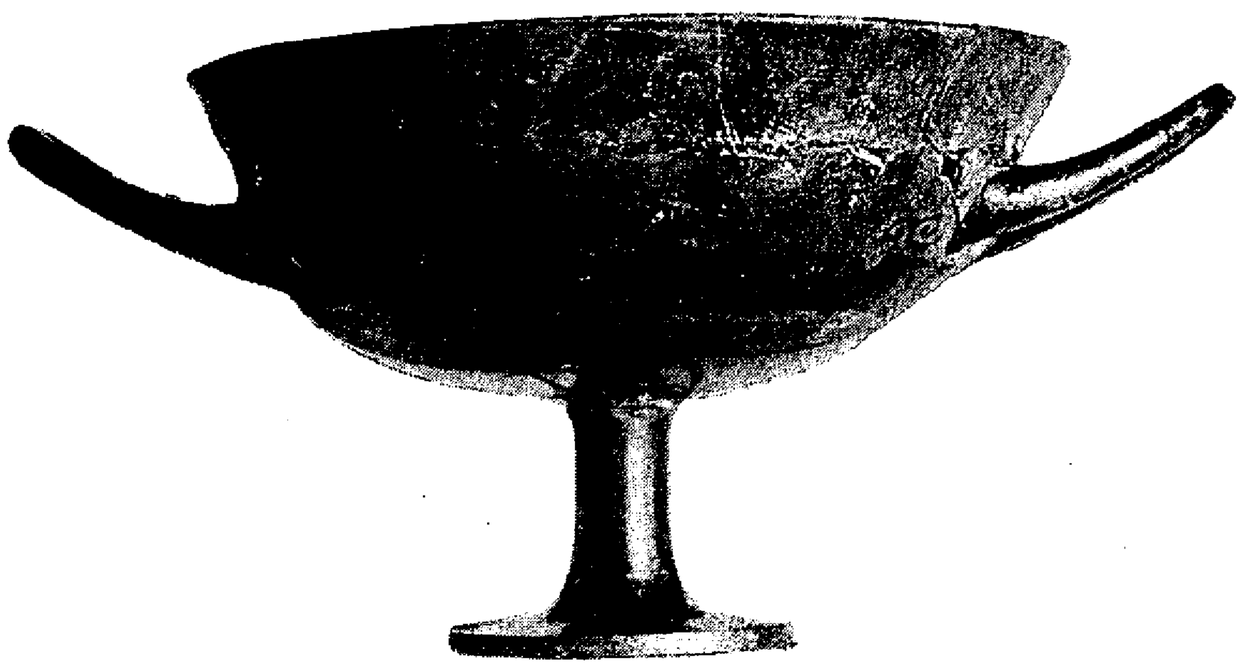
A. Siren between two swans [ΧΣΕΝΟ] ΚΛΕΣ : ΕΠΟΙΕΣΕΝ

B. Swan between two sirens.



lix.

N



1* *bis*. BERLIN 1770. Kylix. From Caere : h. 0.086 ; d. 0.135
Cat., p. 294. *C. I. G.* 8264.
Gerhard, *Griech. u. Etrusk. Trinsch.*, p. 2, pl. 1, 5-6.
Bull. d. Inst. 1840, p. 128.
Klein, no. 10. Brunn, no. 3. Nicole, no. 8.

I. Youth riding hippalektryon.

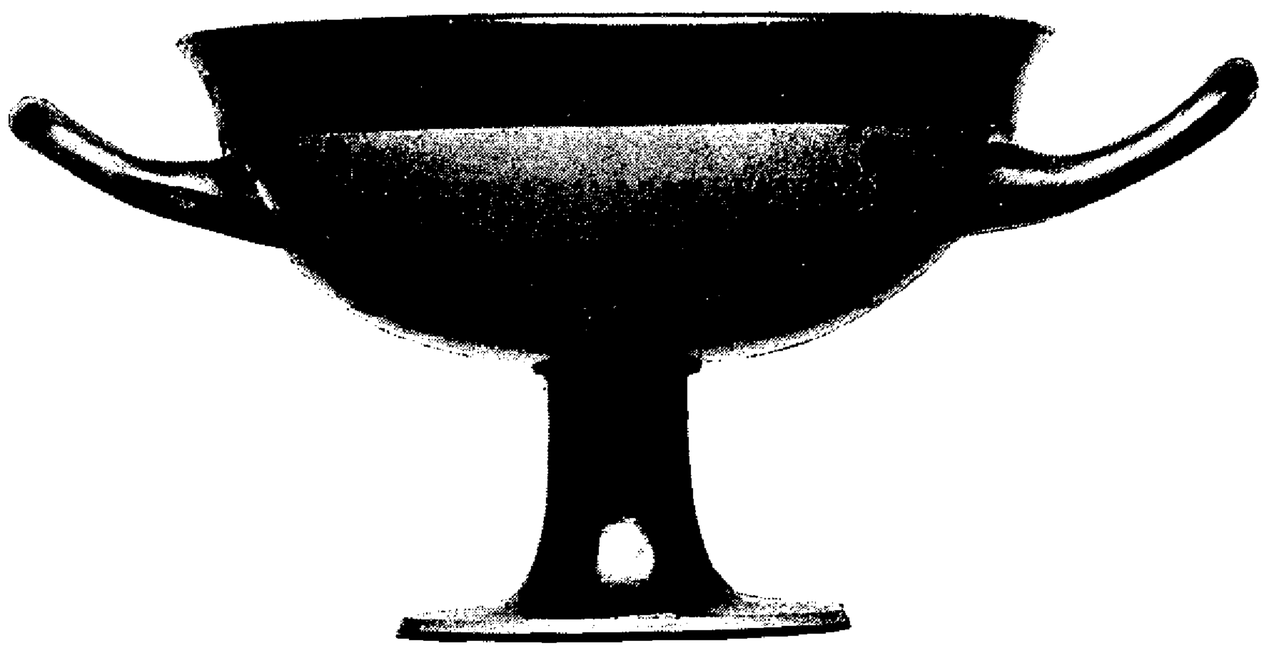
A. Swan between two sirens. Signature below. +ΣΕΝΟΚΛΕΣ:
ΕΠΟΙΕΣΕΝ

B. Grazing deer between two panthers. Signature below.

2*. BERLIN 1778. Kylix : h. 0.095 ; d. 0.13.
Cat., p. 296.
Klein, no. 3. Brunn, no. 6. Nicole, no. 3.

A. Signature only. XSENOKLES : EΓOIESE : N

B. The same. XSENOKLES : EΓOKLESEN (sic !)



3*. Boston 95.18 (366). Kylix. Formerly in Ruspoli and Van Branteghem Colls. From Caere : h. 0.109 ; d. 0.153.
Cat., p. 134. *Ann. Rep. Mus. F. A.* 1895, p. 19, no. 11.
Van Branteghem *Sale Cat.*, no. 8.
Burlington Cat. 1888, p. 10, no. 2, pl. 2,2.
Caskey, *Geometry of Greek Vases*, p. 174, fig. 131.
Klein, no. 12. Nicole, no. 10.

I. Sphinx.

A. Two centaurs in combat. Signature below. XSENOKLES : EPOIESEN

B. Lion and grazing fawn. Signature below, same form.

4*. Boston 98.921. Kylix. From Orvieto : h. 0.093 ; d. 0.132.
Ann. Rep. Mus. F. A. 1898, p. 62, no. 30.
Korte, *Ann. d. Inst.* 1877, p. 130, no. 15.
Kretschmer, p. 177. Klein, no. 9.
Caskey, *Geometry of Greek Vases*, p. 171, fig. 127.

I. Horse and rider ; only forepart left. ΟΡΙΓΟΣ (r.)

A. Signature only. ΧΣΕΝΟΚΛΕΣ: ΕΓΟΙΕΣΕΝ

B. The same.

32.

5*. Boston 99.529. Kylix : h. 0.142 ; d. 0.207.
Ann. Rep. Mus. F. A. 1899, p. 71, no. 27.
Caskey, *Geometry of Greek Vases*, p. 170, fig. 126.
On each side signature only. XSENOKLES : EPOIESEN

6*. LONDON. BRIT. MUS. B 425. Kylix. From Vulci : h. 0.127 ; d. 0.216.

Cat. ii, p. 223. *El. Céram.* i, p. 43, pl. 24.
Panofka, *Mus. Blacas* p. 55 ; pl. 19 : id., *Vasenbildner*, p. 39.
De Witte, *Rev. Phil.* ii, p. 506. *C. I. G.* 8262.
Overbeck, *K. M.* (Zeus), p. 28, S.
Klein, no. 11. Brunn, no. 1. Nicole, no. 9.

I. Winged female figure running.

A. Between Pegasoi, Zeus, Poseidon and Hades ? Signature below. XSENOKLES : EPOIESEN

B. Hades or Dionysos, Hermes and two women (Demeter and Persephone ?). Signature below, same from.

127 ;

dner,

ıature

meter

7*. MUNICH 2187 (Jahn 31). Kylix : h. 0.12 ; d. 0.16.
Cat. (Jahn), p. 7. *C. I. G.* 8265.
R. Rochette, *Lettre à M. Schorn*, p. 63.
Klein, no. 1. Brunn, no. 5. Nicole, no. 1. XSENOKLES: EΓOIESEN
Signature only on each side.

8*. Naples RC 114. Kylix : h. 0.10 ; d. 0.14.
Cat., p. 486.
Minervini, *Bull. Nap.* n. s. vi, p. 51.
Kretschmer, p. 180.
Klein, no. 2. Nicole, no. 2.
Signature only on each side.
On *A*, ΣΞΝΟΚΛΕΣ ΕΠΟΙΕΣΕΝ
On *B*, ΞΣΕΝΟΚΛΕΣ ΕΠΟΙΕΣΕΝ

8* *bis*. NEW YORK 06.1021.155. Kylix. Formerly in the Bourguignon Coll. : h. 0.095 ; d. 0.144.
Bull. Metr. Mus. 1906, p. 78.
Coll. Canessa, p. 57, no. 215, pl. 17.
Richter, *Handbook Metr. Mus.*, p. 77.
Signature only on each side.
On *A*, XESNOIK ϟ EΓO
On *B*, XSE EΓOIEϽΓ

9*. Orvieto. Faina Coll. 90. Kylix. From Orvieto.

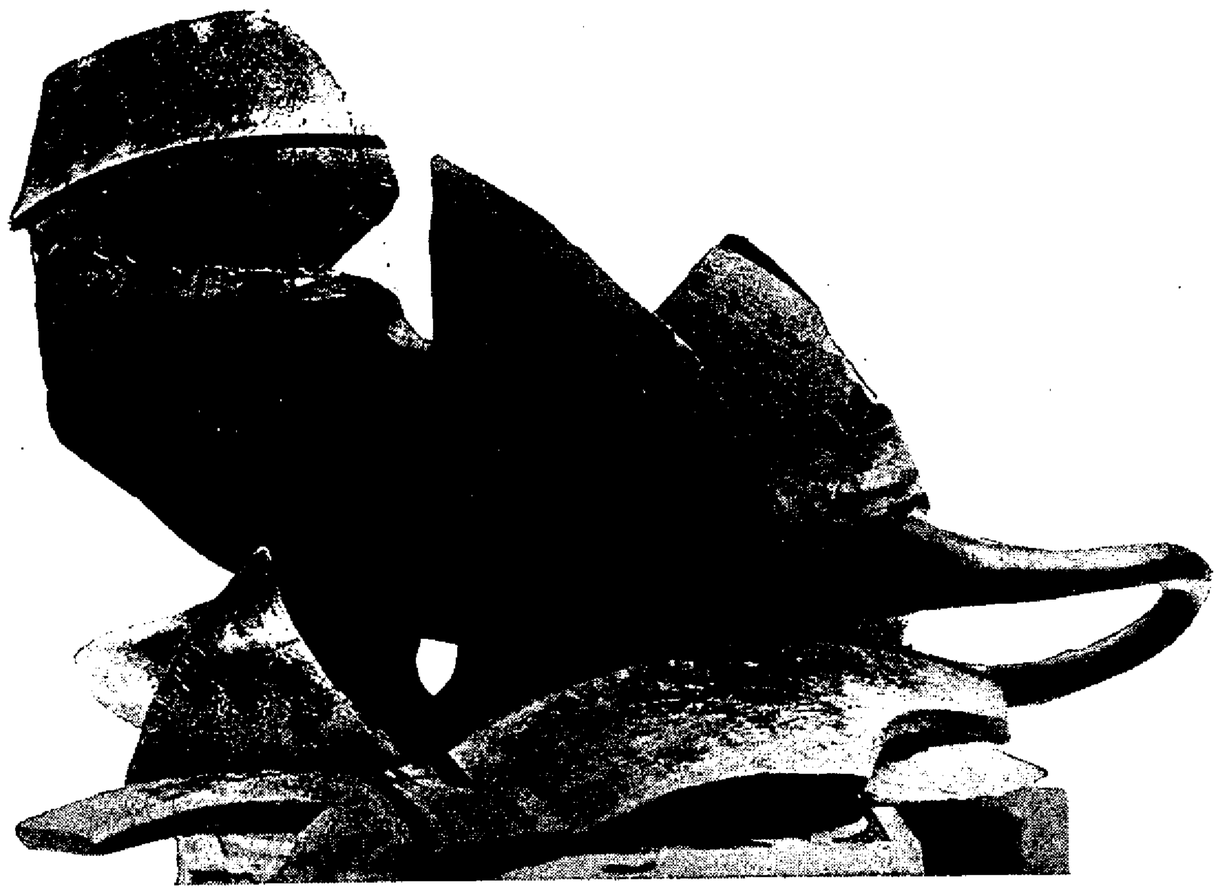
Cat. (Cardella), p. 46.

Ann. d. Inst. 1877, p. 130, no. 17.

Klein, no. 8 and p. 220. Nicole, no. 7 (wrongly locates vase in Boston and confuses it with the kylix of the Canessa sale).

Signature only on each side. XSENOKLES : EPOIESEN

10*. FAINA COLL. 91. Kylix, frag. From Orvieto.
Cat. (Cardella), p. 46.
Ann. d. Inst. 1877, p. 130, no. 16.
Klein, no. 7 and p. 220.
Nicole, no. 6.
Signature only on each side. XSENOKLES : EΓOIESEN

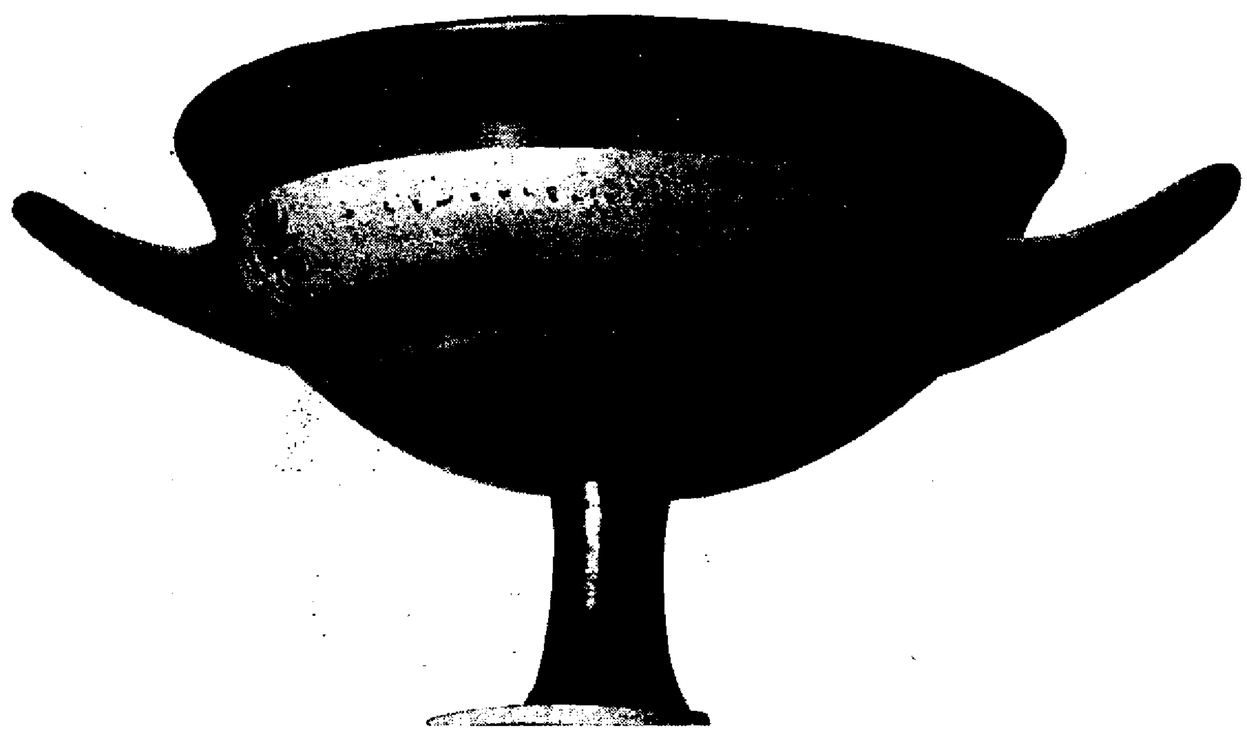


11*. Orvieto. Museo Civico. Kylix, frag. From Orvieto.
Pollack, *Arch. Epigr. Mitt.* 1895, p. 15.

A. Bird. Signature below. Χ[Σ]ΓΝϽΗΛΕΣ : ΕΓΟΙΕ[ΣΕΝ]
I have been unable to secure a photograph of this fragment.

12*. Paris. Louvre F 89. Formerly in Castellani and De Witte's Colls. Kylix, foot missing. From Caere.
Cat. iii, p. 750. *Bull. d. Inst.* 1865, p. 146.
Heydemann, *Pariser Antiken*, p. 88.
Pottier, *Gaz. Arch.* 1888, p. 171.
Klein, no. 5. Nicole, no. 4.
Signature only on each side. XSENOKLES : EΠOIESEN

12* *bis*. Rome, Castellani Coll. 94. Kylix. h. 0.10 : d. 0.171
Signature only on exterior XSENOKLES EΠOIESEN



13*. VIENNA. OESTER. MUS. 278. Formerly in Castellani Coll.
Kylix. From Caere : h. 0.10 ; d. 0.145.
Cat., p. 34, pl. 5.
Brunn, *Bull. d. Inst.* 1865, p. 146.
Klein, no. 6. Nicole, no. 5.
Signature only, name on one side and verb on the other.
On *A*, ΣΕΝΟΚΛΕΣ
On *B*, ΕΓΟΙΕΣΕΝ

14*. ? Formerly in Durand (65), Beugnot (43) and Hope Colls. Kylix. From Vulci.

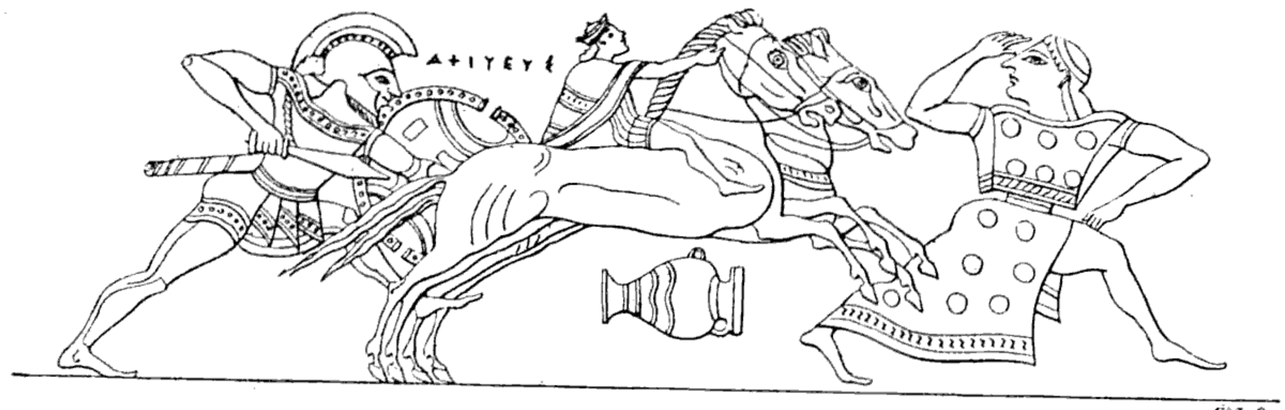
R. Rochette, *Mon. Ined.*, pl. 49. Gerhard, *Aus. Vas.* iii, p. 76, note 16.
Gerhard, *E. C. V.*, pl. E, 1-2. *C. I. G.* 8263.
Overbeck, *H. G.*, pp. 208, note 1, 347, no. 7, pl. 9,2 (I).
Birch, *Arch. Anz.* 1849, p. 100. Braun, *Ann. d. Inst.* 1839, p. 219.
Pottier, *Gaz. Arch.* 1888, p. 171. Kretschmer, p. 179.
Klein, no. 13. Brunn, no. 2. Nicole, no. 11.
Walters i, p. 384.

I. Hermes escorting the three goddesses to Paris.

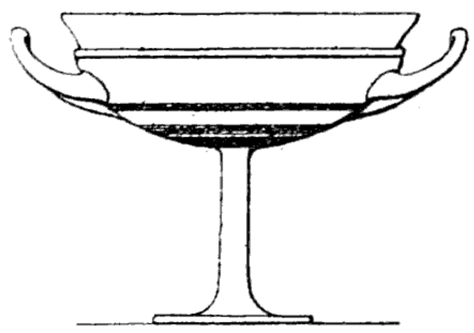
A. Herakles and Cerberus, Athena and Hermes. Signature below between two sphinxes. XSENOKLES: EPOIESEN

B. Achilles pursuing Troilos on horse back and Polyxena. Signature below. A+ILEVS

I have been unable to trace this vase. It was not included in the *Hope Sale Cat.*



Gd. O.



15*. ? Kylix. From Vulci.

Urlichs, *Bull. d. Inst.* 1839, p. 71. Feuerbach, *ibid.*, 1840, p. 128.

Klein, no. 4. Brunn, no. 4. Nicole, no. 13.

Nothing is known of this vase except that it bore the signature.

16*. ? Kylix. From Orvieto.

Canessa Sale Cat. (1903), p. 22, no. 75. Nicole no. 8.

I am unable to locate this vase.

On each side signature only.

A. XSENOKLE]S : EΓΟIEIN

B. XESNOIE MEΓOI

17*. V. Kleisophos 1*.

ibid.,

e the

o. 8.

THE
SOUTHERN ITALIAN MASTERS

Patroni, *La Ceramica Antica nell' Italia Meridionale* (from the *Atti della Reale Accademia di Archeologia, Lettere e Belle Arti,* Naples, vol. XIX, 1897-98).
Walters, i, pp. 465-487.
Buschor, pp. 214-216.
Herford, pp. 105-114.
Klein, pp. 206-211.

Although the number of vases in existence today which were manufactured in Southern Italy during the fourth century B. C. is legion, the number of artists who signed their work is extremely scanty, only three names being known to us [1], Assteas, Lasimos and Python II. Of Lasimos, little can be said as only one signature of his on an amphora in the Louvre has come down to us and there is nothing particularly remarkable about his style. On the other hand Assteas and Python seem to have possessed a very distinctive style and it is possible to attribute a number of vases without signature to their workshops. Both are generally considered to have made Paestum the center of their activities; Assteas probably flourished during the first part of the second half of the fourth century : Python a little later.

As yet the field has not been very completely studied. Patroni's essay is perhaps the most comprehensive work on the subject that has yet appeared. A list of vases attributed by him to the schools of Assteas and Python will be found on pp. 77-79 of his essay (for other attributions, v. Walters, i, p. 478, note 2). Practically none of these have been published and it is extremely difficult for any student to examine the field with any degree of thoroughness. It is to be hoped that some scholar may eventually publish a monograph properly illustrated in which the question of attributions will be adequately discussed.

1. The signature of Statios on a kantharos in the British Museum (F. 594) is generally believed to be a forgery.

Patroni, *loc. cit., passim.*
Walters, i, pp. 478.
Klein, pp. 206-209.
Brunn, *K. G.* ii, pp. 661-662.
Herford, p. 111.
Buschor, p. 216.
Kretschmer, p. 224.

The painter Assteas seems to have possessed the most striking individuality of all the Southern Italian artists. Only six examples of his signed work have come down to us but each shows the master hand to a marked degree. Allowing for the differences in technique and taste Assteas is a worthy follower of the Attic school of vase painting.

As three of the vases signed by him have been found in Paestum it is generally believed that town was the seat of his activity. Patroni and Walters place him about 350-320 B. C.

1*. Berlin 3044. Kalyx krater. From Nola : h. 0.37.
Cat. p. 848. Millingen, *P. V. G.* pl. 46. Geppert, *Alt-griech. Buehne,* pl. 4.
Wieseler, *Theatergeb.* p. 62, pl. 9, 15. *W. V.*, B, pl. 3, 1.
Baumeister, iii, p. 1754, fig. 1830.
Dorpfeld-Reisch, *Griech. Theater,* p. 317, fig. 75.
Patroni, pp. 38, B, 42-43, figs. 32-33.Heydemann, *Jhb.* 1886, p. 260 with fig.
Brunn, no. 3. Klein, no. 2. Nicole, no. 4.
Bull. d. Inst. 1869, p. 145. *A. Z.* 1879, p. 184 (for revision of inscriptions).

A. Stage scene (comedy : φλύακες). ΧΑΡΙΝΟΣ ΣΥΜΝ ·ΩΣΙ· ΟΣ ΚΑΡΙΩΝ ΑΣΣΤΕΑΣ ΕΓΔΑΦΕ

B. Dionysos and Silen.

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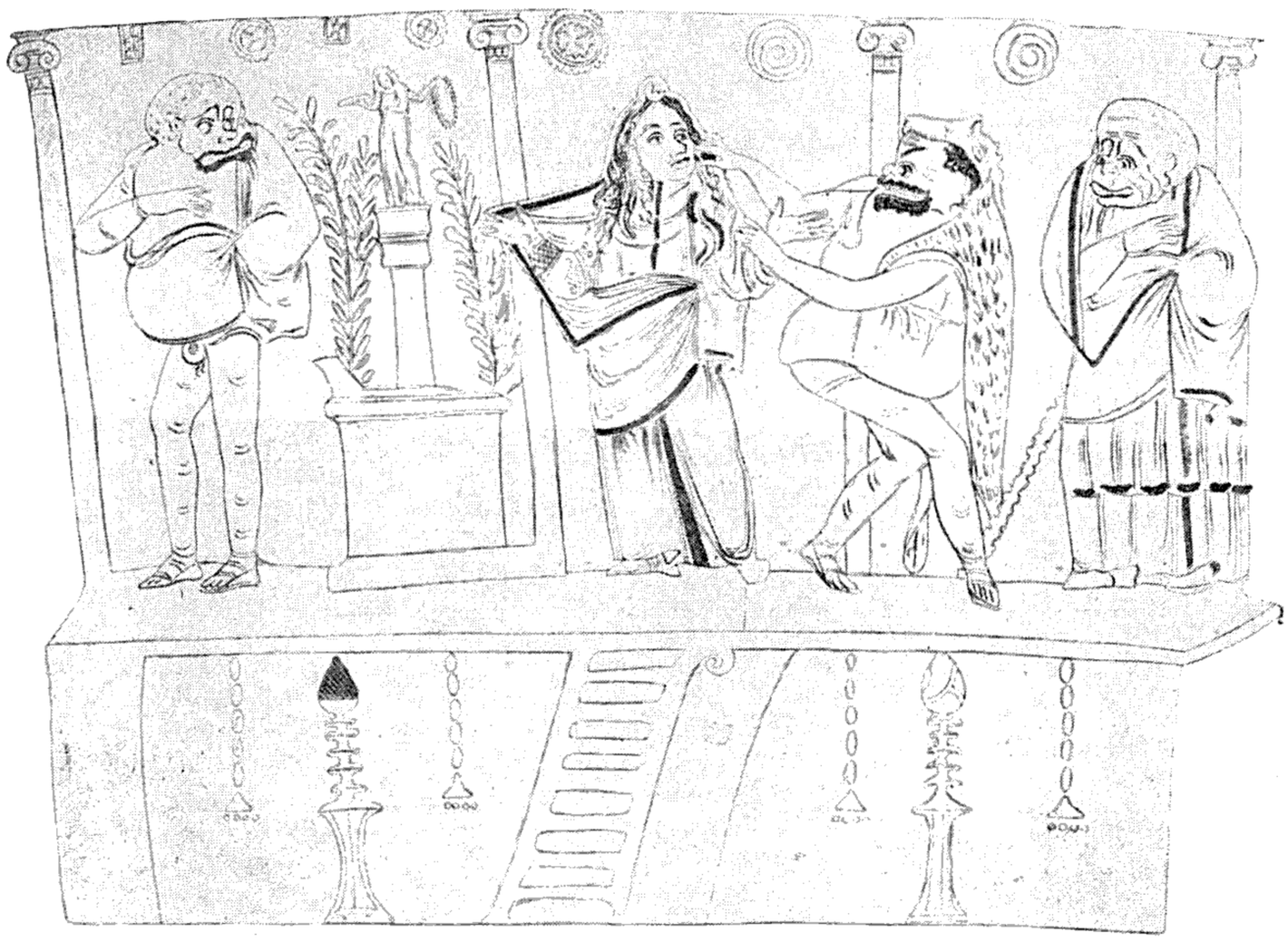
4 (for

ΣΥΜΝ

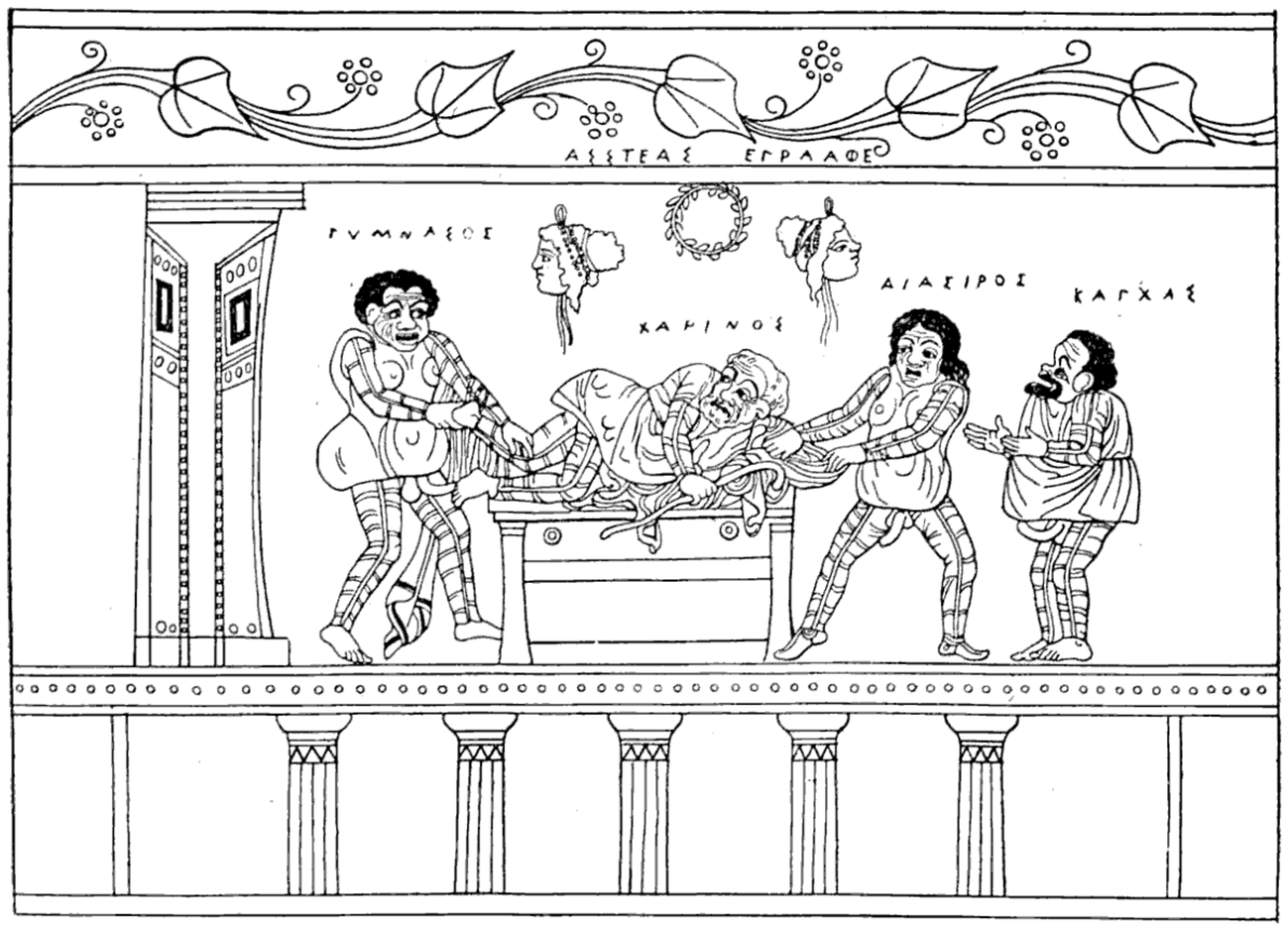


2*. MADRID 369 (Inv. 11094). Kalyx krater. From Paestum : h. 0.55.

Cat. p. 205, pl. 45 (A). Ossorio, *Vas. grieg.* p. 41, pl. 22. *Mon. d. Inst.* viii, pl. 10 = Reinach, i, p. 168. *W. V.* B, pl. 1. Patroni, pp. 38 A, 39 ff, figs. 30-31. *F. R.* iii, p. 62, fig. 29. Walters i, p. 480, fig. 107 (A). Klein, no. 1. Nicole no. 1. Roscher i, p. 2543. *Ann. d. Inst.* 1864, p. 323 : 1865, p. 93. Baumeister i, p. 665, fig. 732. Winnifeld, *Bonn. Stud.* p. 4. Korte, *Personificationen* p. 18.

A. The madness of Herakles. ΗΝΡΑΚΛΗΣ ΜΕΓΑΡΗ ΜΑΝΙΑ ΙΟΛΑΟΣ ΑΛΚΜΗΝΗ. Below ΑΣΣΤ[Ε]ΑΣ ΕΓΡΑΦΕ

B. Dionysos on panther with thiasos.


ΑΣΣΤΕΑΣ ΕΓΡΑΑΦΕ
ΓΥΜΝΑΣΟΣ
ΧΑΡΙΝΟΣ
ΑΙΑΣΙΡΟΣ
ΚΑΓΧΑΣ

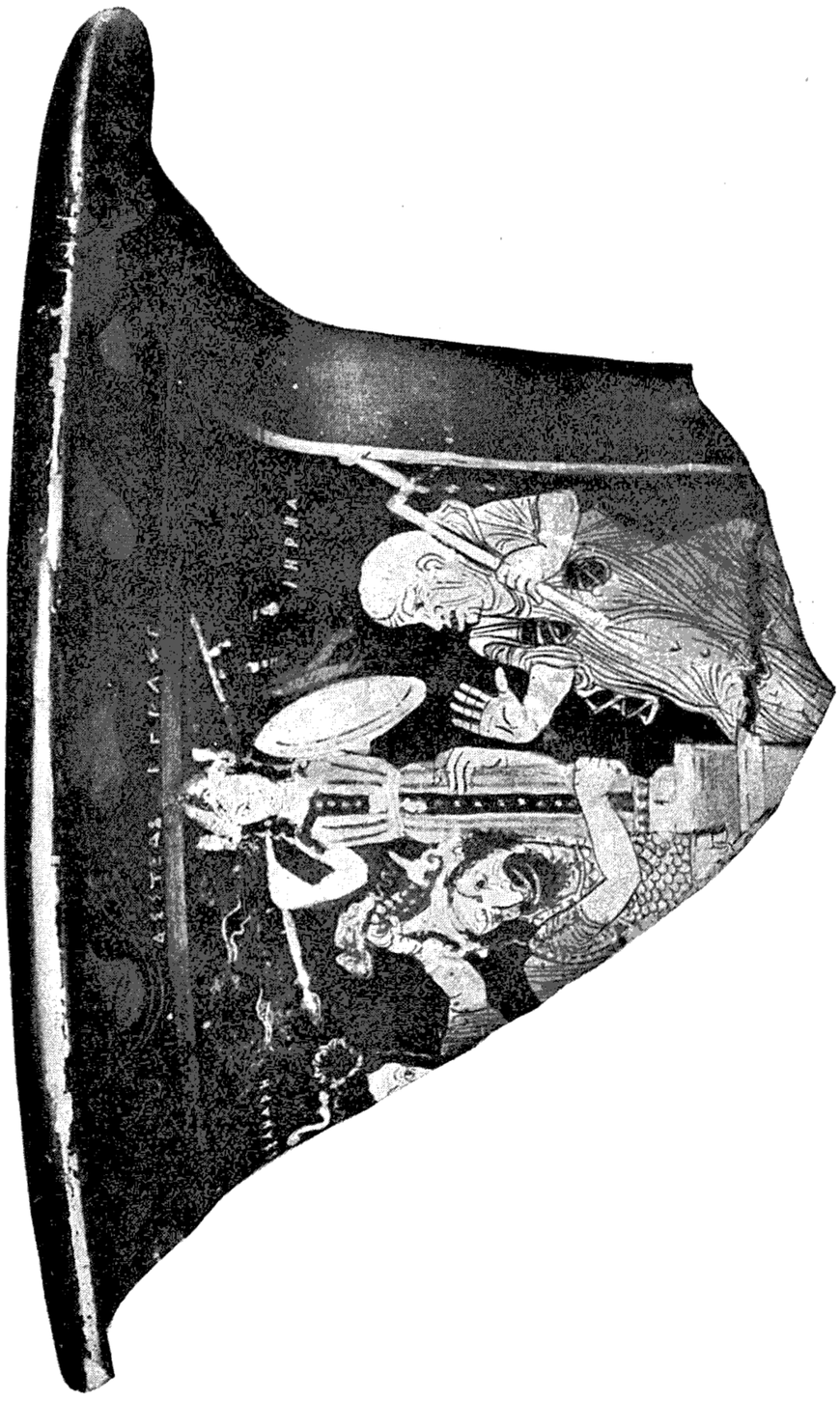
2*. MADRID 369 (Inv. 11094). Kalyx krater. From Paestum : h. 0.55.
Cat. p. 205, pl. 45 (A). Ossorio, *Vas. grieg.* p. 41, pl. 22. *Mon. d. Inst.* viii, pl. 10 = Reinach, i, p. 168. *W. V.* B, pl. 1. Patroni, pp. 38 A, 39 ff, figs. 30-31. *F. R.* iii, p. 62, fig. 29. Walters i, p. 480, fig. 107 (A). Klein, no. 1 Nicole no. 1. Roscher i, p. 2543. *Ann. d. Inst.* 1864, p. 323 : 1865, p. 93. Baumeister i, p. 665, fig. 732.
Winnefeld, *Bonn. Stud.* p. 4. Körte, *Personifikationen* p. 18.

A. The madness of Herakles. ΗΝΡΑΚΛΗΣ ΜΕΓΑΡΗ ΜΑΝΙΑ ΙΟΛΑΟΣ ΑΝΚΜΗΝΗ. Below ΑΣΣΤ[Ε]ΑΣ ΕΓΡΑΦΕ

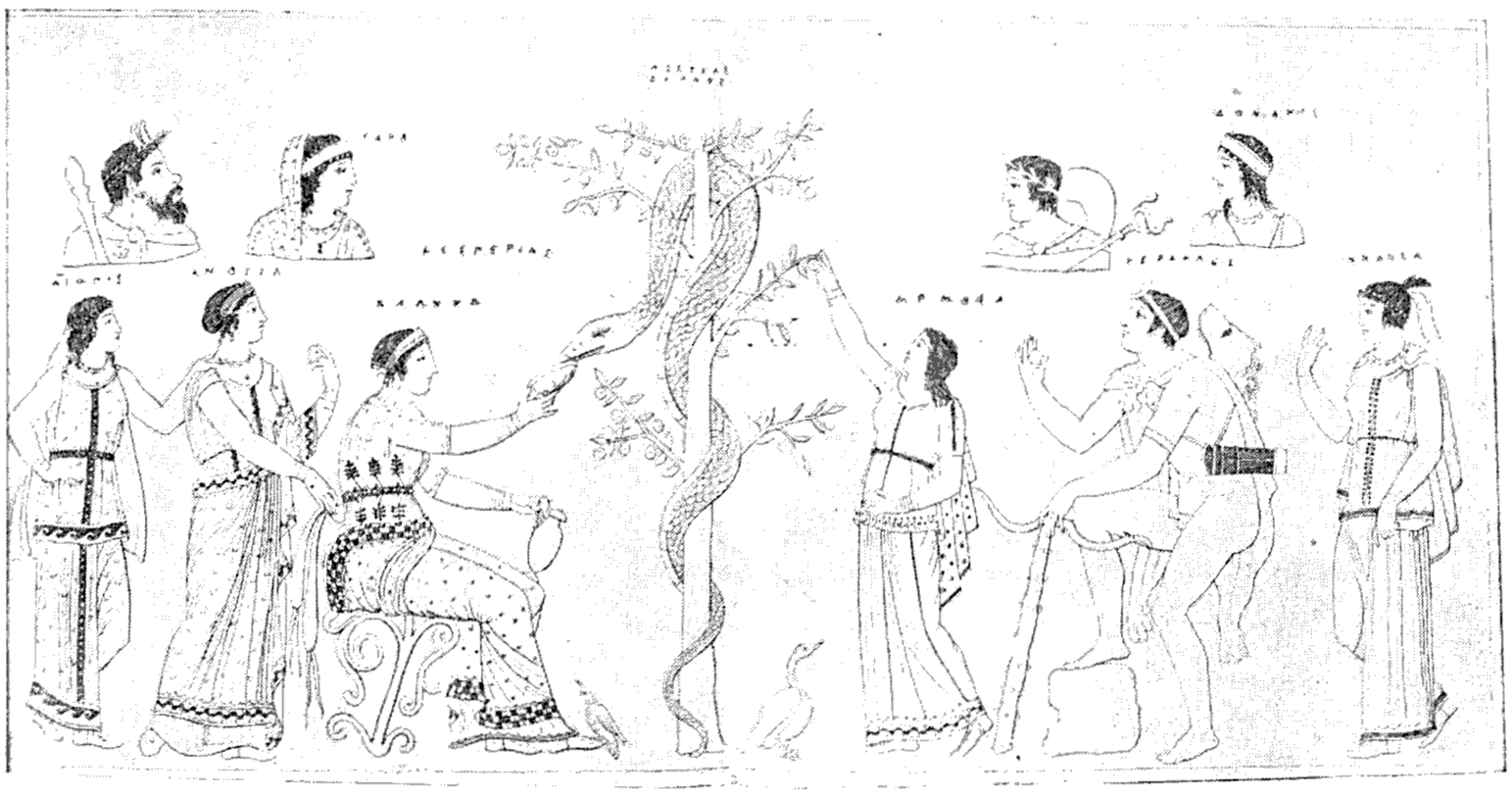
B. Dionysos on panther with thiasos.

3*. Milan, Collection of the Scala Theater. Kalyx krater frag. From Buccino.
Gabrici, *Ausonia* 1910, pp. 56-58, pl. 3.
Nicole, no. 5.

A. Rape of the Palladion by Ajax (with a Phlyax mask); beside him Kassandra and a priestess. [ΚΑ]ΣΣΑΝΔΡΗ ΙΗΡΗΑ
Above the Palladion ΑΣΣΑΕΑΣ ΕΓΡΑΦΕ



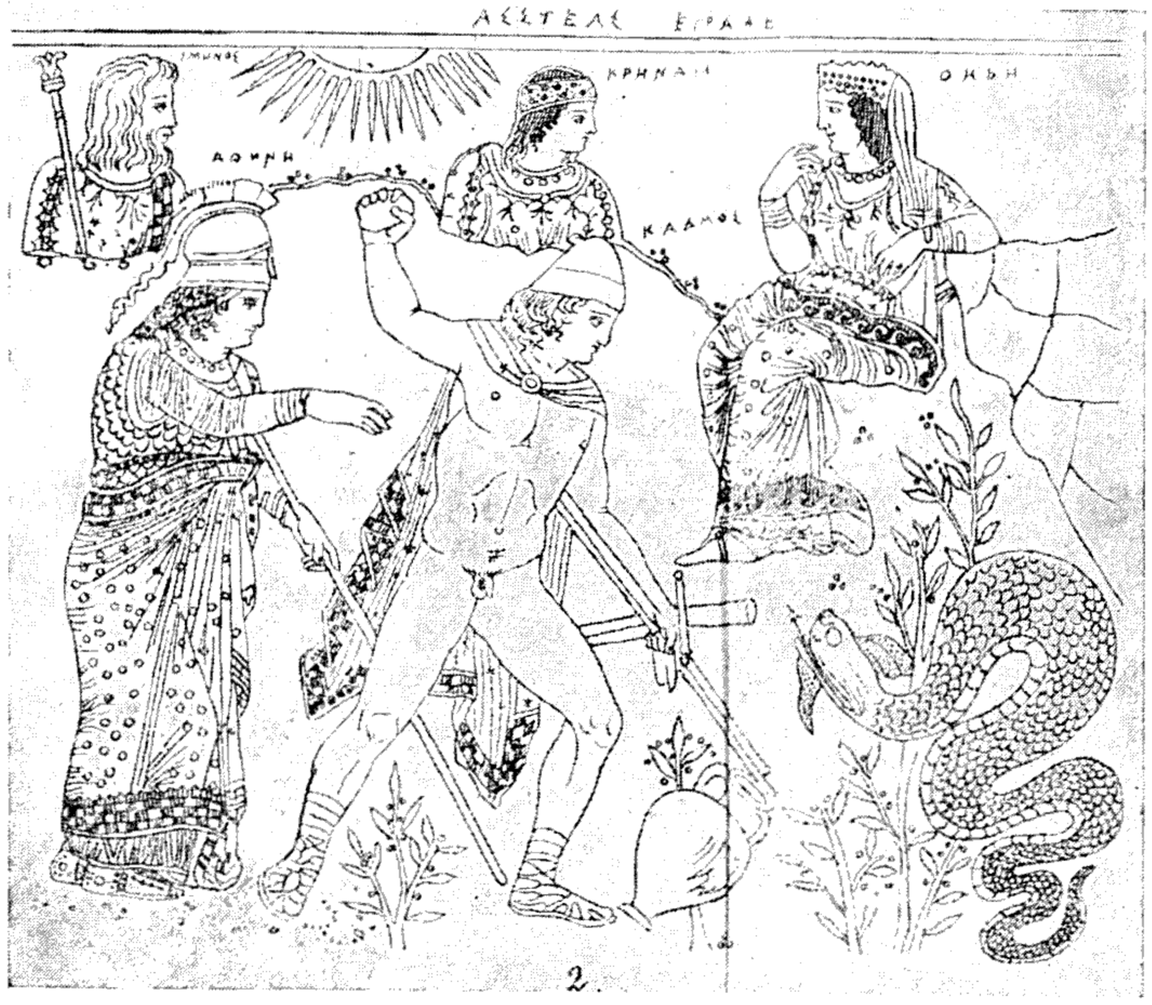
4*. Naples H. 2873. Aryballos. From Paestum : h. 0.48.
Cat. p. 419 (for earlier literature) and pl. 8 (for inscriptions).
Millin, *P. V. A.* pl. 1, 3 : id. *Gall. Myth.* pl. 114, 444.
C. I. G. 8480.
Inghirami, *Mon. etr.* v, pl. 16. Guignaut, *Religions*, pl. 181, 665.
Hirt, *Götter u. Heroen* pl. 18, 154 (inscriptions lacking).
W. V. viii, pl. 12. Patroni, pp. 48 ff, figs. 38-39.
Gernard, *Akad. Abhand.* i, pp. 66, 5 ff.
Brunn, no. 1. Klein, no. 5. Nicole, no. 6.
Herakles and nymphs in the Garden of the Hesperides.
ΜΡΜΗΣΑ ΗΕΡΑΚΛΗΣ ΝΗΛΙΣΑ ΚΑΛΥΩ ΑΝΘΕΙΑ
ΑΙΩΓΙΣ Η·ΣΣΓΕΡΙΑΣ ΤΑΡΑ ΔΟΝΑΚΙΣ
Under the tree. ΑΣΣΤΕΑΣ ΕΓΡΑΦΕ



5*. NAPLES H 3226. Bell krater. From Bari : h. 0.51.
Cat. p. 522 (for earlier literature) ; inscriptions on pl. 9. *Mus. Borbon.* (French ed. ii, i, pl. 53) xiv, pl. 28. *C. I. G.* 8481.
Millingen, *A. U. M.* pl. 27. Dubois-Maisonneuve, *Introduction* pl. 2, p. 153.
W. V. i, pl. 7. Patroni, pp. 46 ff., figs. 36-37.
Baumeister II, p. 770, fig. 322.
Welcker, *Alt. Denk.* iii, p. 387. Pervanoglu, *Ann. d. Inst.* 1859.
Heydemann, *A. Z.* 1871, p. 35 B. Brunn, no. 2. Klein, no. 4.
Nicole, no. 3.

A. Kadmos killing the dragon. ΚΑΔΜΟΣ ΘΗΒΗ ΑΘΗΝΗ ΙΜΗΝΟΣ ΚΡΗΝΑΙΗ
Signature on rim. ΑΣΣΤΕΑΣ ΕΓΡΑΦΕ

B. Dionysos and Thiasos.

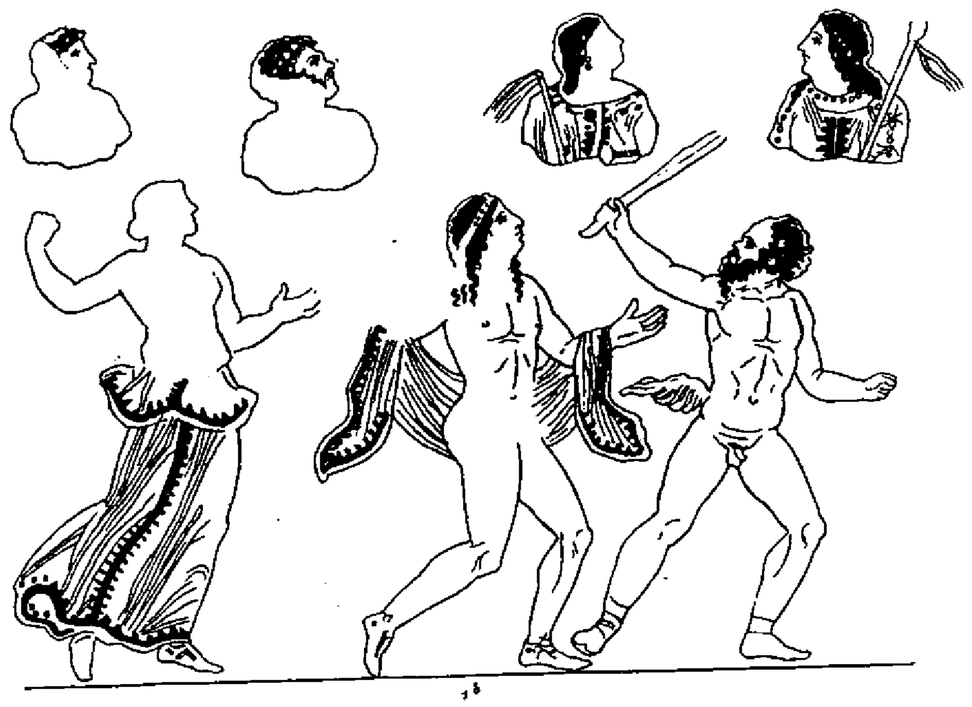


2.

6*. NAPLES H. 3412. Kalyx krater. From Paestum: h. 0.54.
Cat. p. 611 (inscriptions on pl. 11).
Bull. Napol. n. s. vii, pl. 3 = Reinach i, p. 498 : ibid. Minervini, pp. 36 ff, 64. *Arch. Anz.* 1859, p. 51.
W. V. B, pl. 2. Patroni, pp. 45 ff, figs. 34-35.
Klein, no. 3. Nicole, no. 2. Kretschmer, p. 221.
Roscher, III, p. 2427, fig. 7.

A. Phrixos and Helle on the ram with Dionysos, Nephele, Triton and Skylla. ···ΝΗ ····Ος ΝΕΦΕ[ΛΗ] ΑΣΣΤΕΑΣ

B. Dionysos with Thiasos.



ΝΕΦΕΛΗ
ΕΛΛΗ
ΟΡ
ΑΤΤΕΑΣ ΕΓΡΑΦΕ

LASIMOS

Only one example of the work of Lasimos (or Dasimos) has come down to us. There is nothing particularly distinctive about his style and as far as I know no vases have been attributed to his hand.

1*. PARIS, LOUVRE, Amphora (handles modern). From Canossa.
Millin, *P. V. A.* ii, pls. 37-38: *Gall. Myth.*, pl. 169, 611.
Overbeck, *H. G.* pl. 28, 1. *W. V.* 1889, pl. 11, 3. *C. I. G.* 8486.
Patroni, p. 65. De Witte, *Rev. Phil.* ii, p. 481.
Jahn, *Int. Munich Cat.* ccxxxi. Miller, *Rev. Arch.* 1861, p. 59.
Brunn, *K. G.* ii, p. 705. Klein, p. 210. Nicole, *Corpus* 120.
Kretschmer, p. 217. Walter, i, p. 478.

On neck. *A*. Female head and erotes.

B. Dionysos.

On body. *A*. Eos in quadriga with Hermes. Above
ΛΑΣΙΜΟΣ ΕΓΡΑΨΕ
Below Eurydike holding the corpse of Archemoros and Amphiaraos.

B. Heroised Dead in a building with two columns, before it a woman.

PYTHON II

Of the artist Python we know very little. Only one vase with his signature is preserved to us. Judging from his style, which is quite individual he was probably a late contemporary of Assteas and may very possible have been either his pupil or partner. He belongs to the Paestum school and his activity undoubtedly lay towards the latter part of the fourth century B. C.

1*. London, Brit. Mus. F. 149. Bell krater. From S. Agata di Goti : h. 0.56.

Cat. iv, p. 72. *C. I. G.* 8492.

Mon. nouvelles Annales 1837, p. 487, pl. 10 (A) = Reinach i, p. 237, pl. B (B).

J. H. S. 1890, p. 225 ff., pl. 6-7 : Michaelis, *ibid.*, 1885, p. 40.

Patroni, p. 66, figs. 40-41.

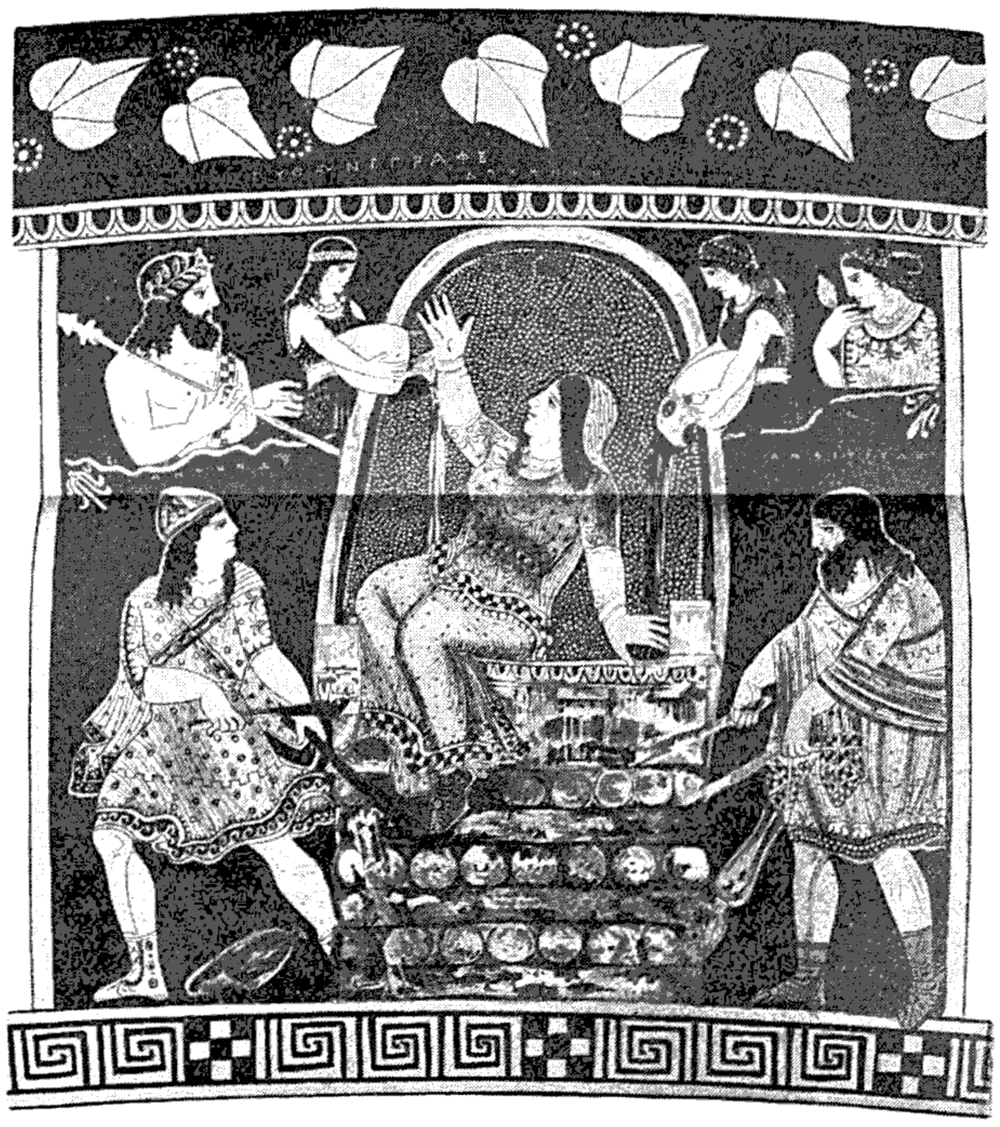
Heizel, *Ann. d. Inst.* 1864, p. 325. Brunn, *K. G.* ii, p. 732.

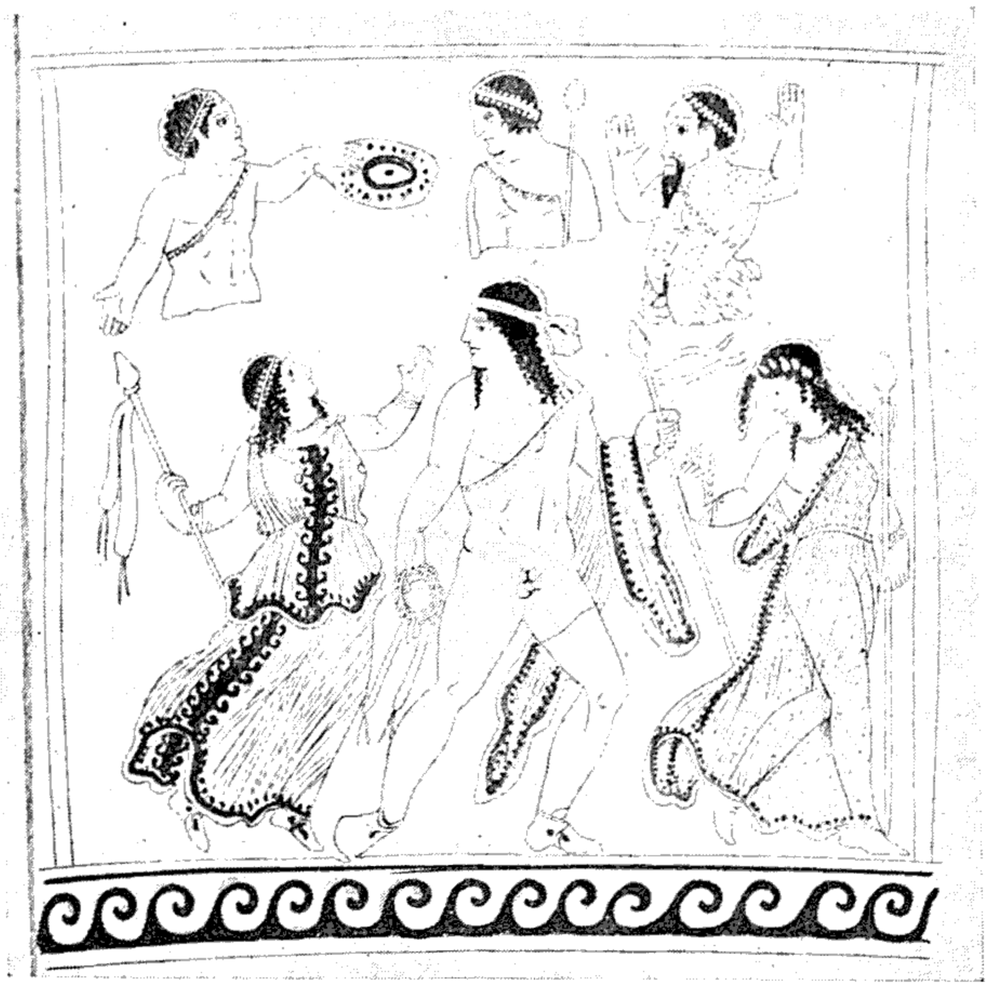
Ducharme, *Euripides*, p. 261. Roscher i, p. 2755.

Kretschmer, p. 223. Klein, p. 210. Nicole, *Corpus*, 121.

A. Alkmene on the funeral pyre. ΑΜΦΙΤΡΥΩΝ ΑΝΤΗΝΩΡ ΑΛΚΜΗΝΗ ΑΩΣ ΙΕΥΣ. Above ΠΥΘΩΝ ΕΓΡΑΦΕ (incised).

B. Dionysos and Thiasos.





APPENDIX

APPENDIX

As stated in the Preface the illustrations for a number of the signed vases in this volume have been omitted owing to the impossibility of procuring them for various reasons. They are the following :

Cheiron 1*, Nikosthenes 24*, 25*, 59*, Telesaias 1*, Tleson 16*, 31* and 35*, Xenokles 11*.

In the Preface to the first volume of the Handbook of Attic Red-figured Vases a list was given of vases for which at the time no illustrations could be procured and which were omitted. Since then after considerable effort a number of photographs of the omitted vases has been obtained and these are included in this section of the present volume. But in spite of all efforts it has proved impossible to secure any photographs of the following vases: Epiktetos 1*, 23*, Euergides 4*, Hermonax 2*, Kallis 1*, Myson 1*, Nikosthenes 5*, Pamphaios 18*, 19* and 20*, Pistoxenos 2* *bis*.

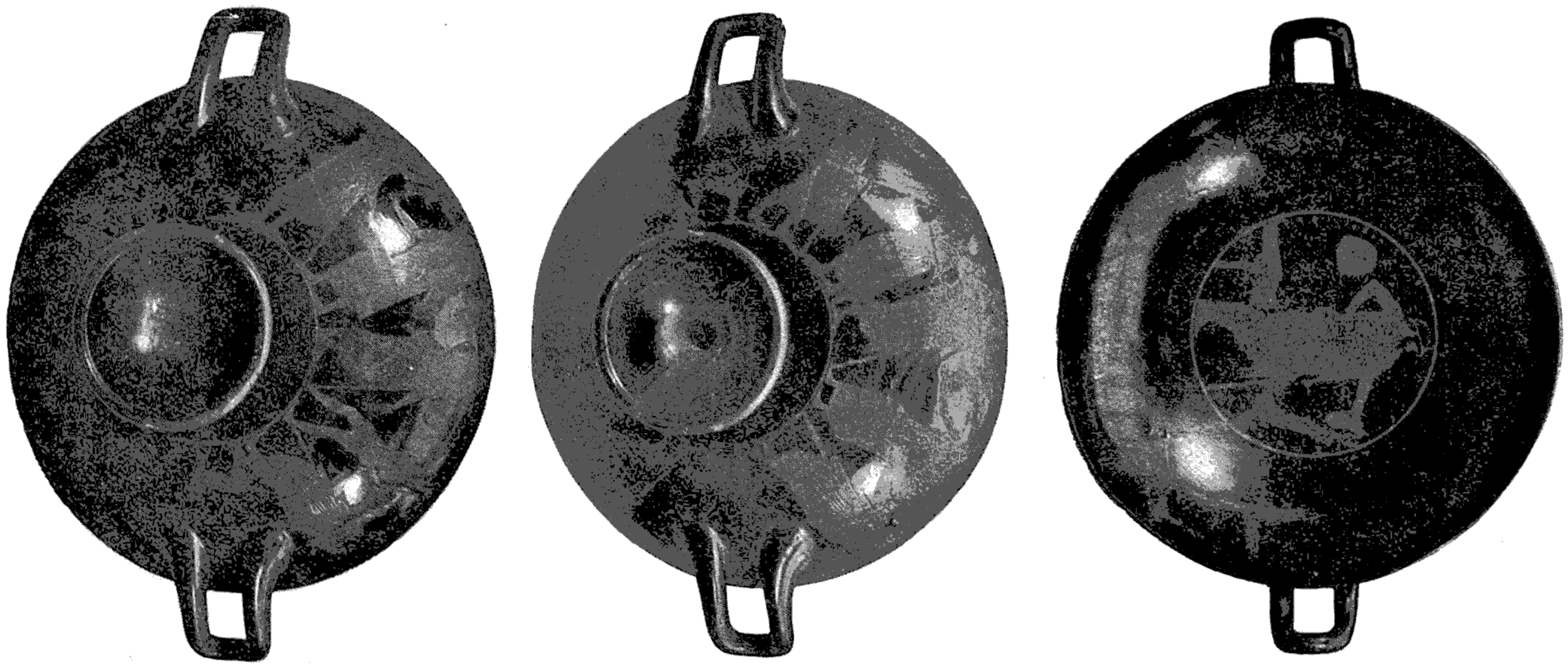
Of the photographs since obtained those for Brygos 2* and Douris 14* were included in the Addenda and Corrigenda section of the Handbook, vol. ii. The rest are added here and include Douris 13* *bis*, Epiktetos 26, Euergides 5* and 6* (5* having lately been acquired by the British Museum after being listed as disappeared has been photographed and the photograph given here to replace the very inadequate illustration in the Handbook), Hischylos 2*, 5*, Maurion 1*, Mys 1*, Pistoxenos 1*, Pamphaios 3* and 14* and Sotades 6*. Further two new signatures have appeared since the publication of the Handbook, the Pasiades alabastron in Delphi and the Sotades rhyton in Boston and photographs of both are here included, that of the former thanks to the courtes of M. Picard.

Thus the total number of signed vases (exclusive of course, of those which have disappeared and for which no illustra-

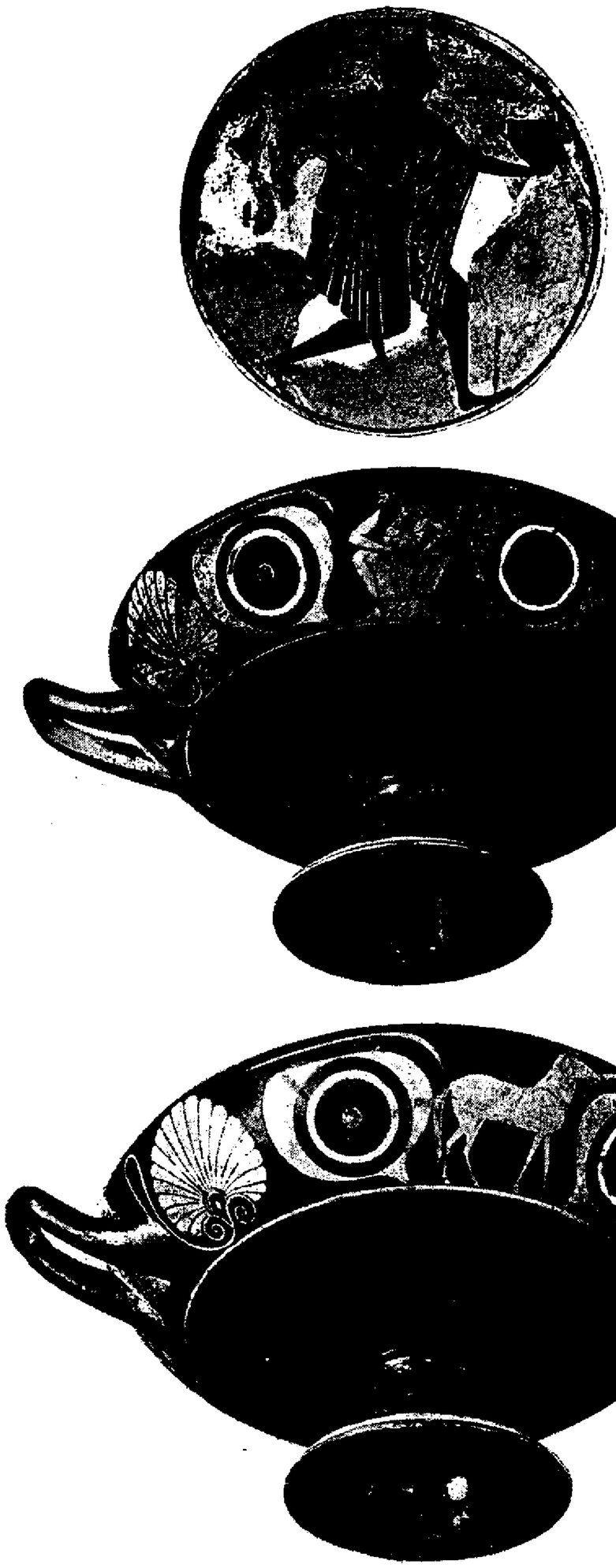
tion exists) which are not illustrated in the present volume or the Handbook is only twenty. It is to be regretted that the number is not smaller but the failure to include them has been due either to political conditions or else to the unwillingness of the officials of certain museums to furnish the desired photographs. In one or two cases it has proved impossible to get in touch with the owners of the vases in private collections.

RED-FIGURED VASES

Douris 13* *bis*. Dresden, Kunstgewerbe Museum.
For description v. Handbook, vol. ii, p. 490, 208.



Epiktetos 26*. Würzburg 358.
For description v. Handbook. vol. i, p. 336.

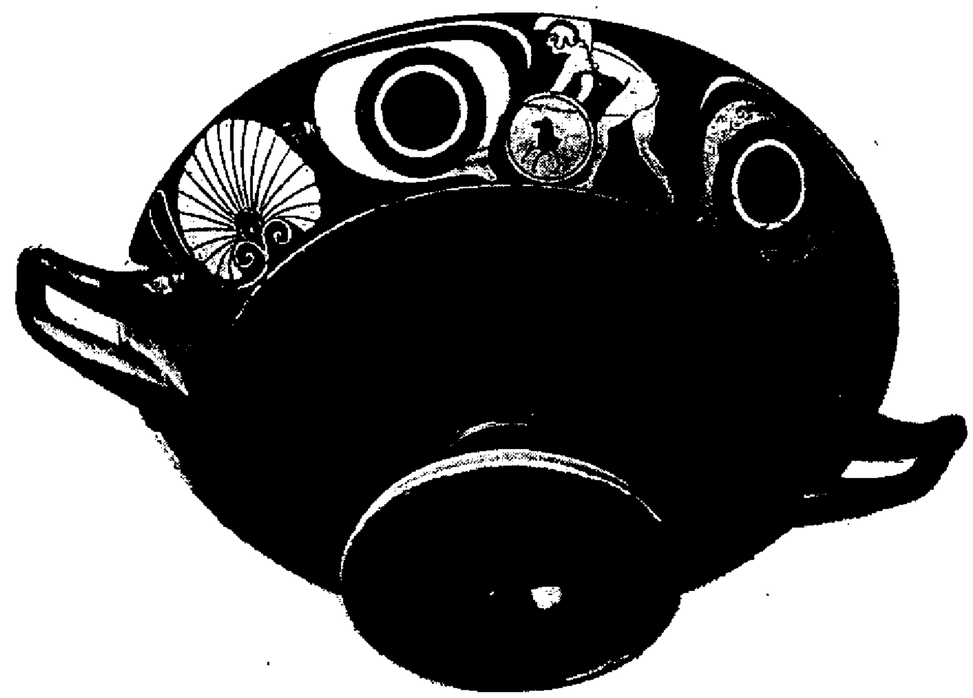


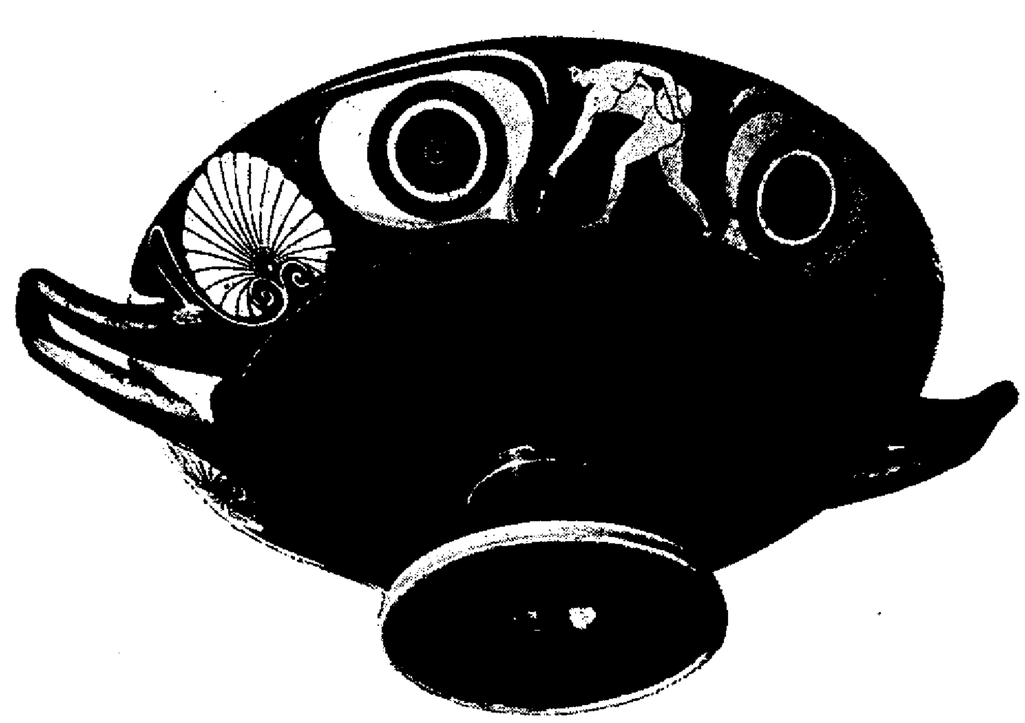
Euergides 5*. London, Brit. Mus. 1920. 6-13.1.
For description v. Handbook, vol. i, p. 366.

Euergides 6*. Munich.
For description v. Handbook, vol. i, p. 369.

Hischylos 2*. Munich Jahn 1160.
For description v. Handbook, vol. ii, p. 112.

Hischylos 5*. Würzburg 357.
For description v. Handbook, vol. ii, p. 118.



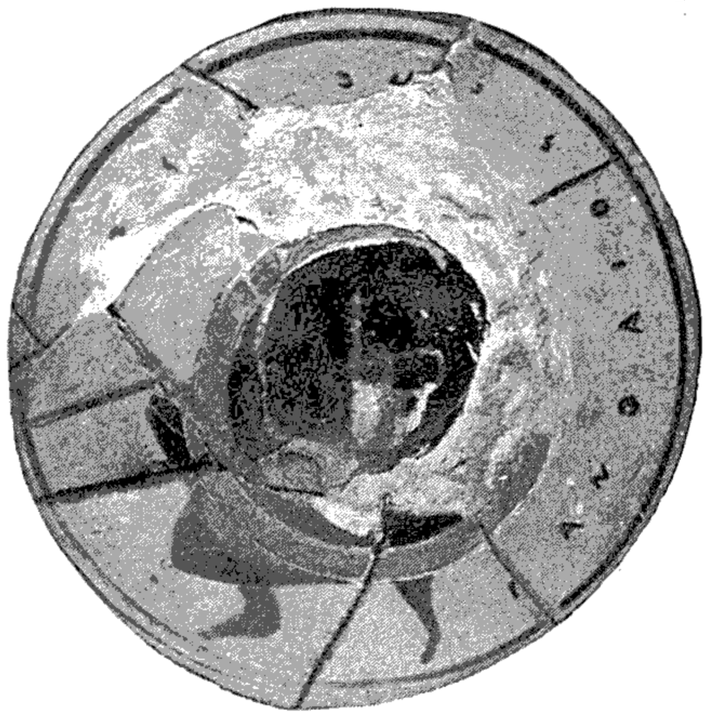


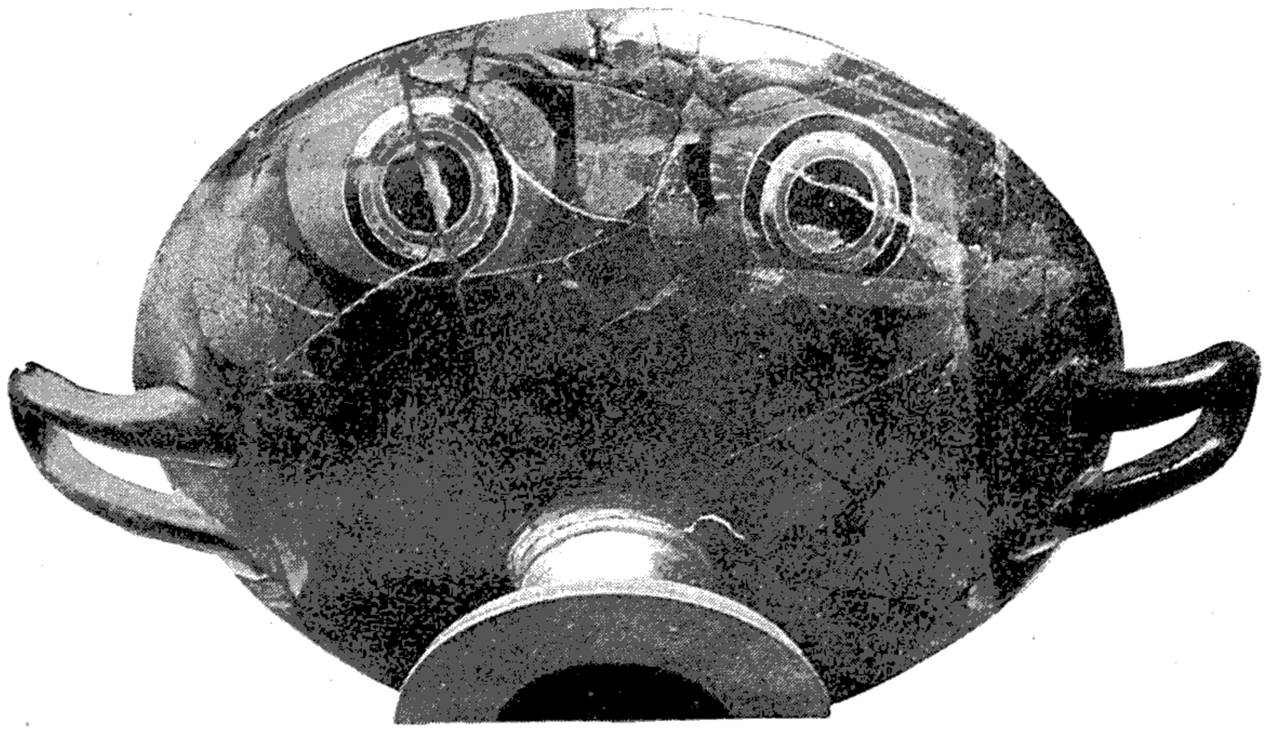
Maurion 1*. Copenhagen.

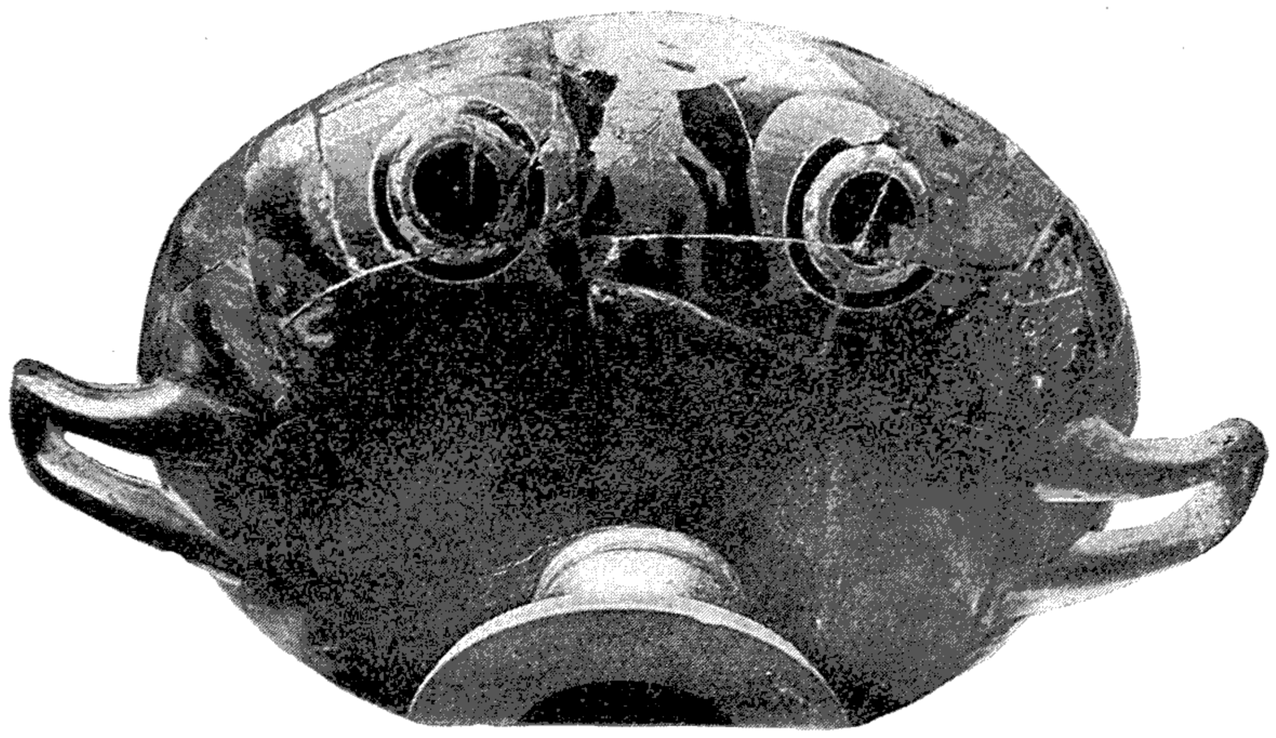
For description v. Handbook, vol. ii, p. 173.

Mys 1*. Athens 1626 (CC. 1362).
For description v. Handbook, vol. ii, p. 205.

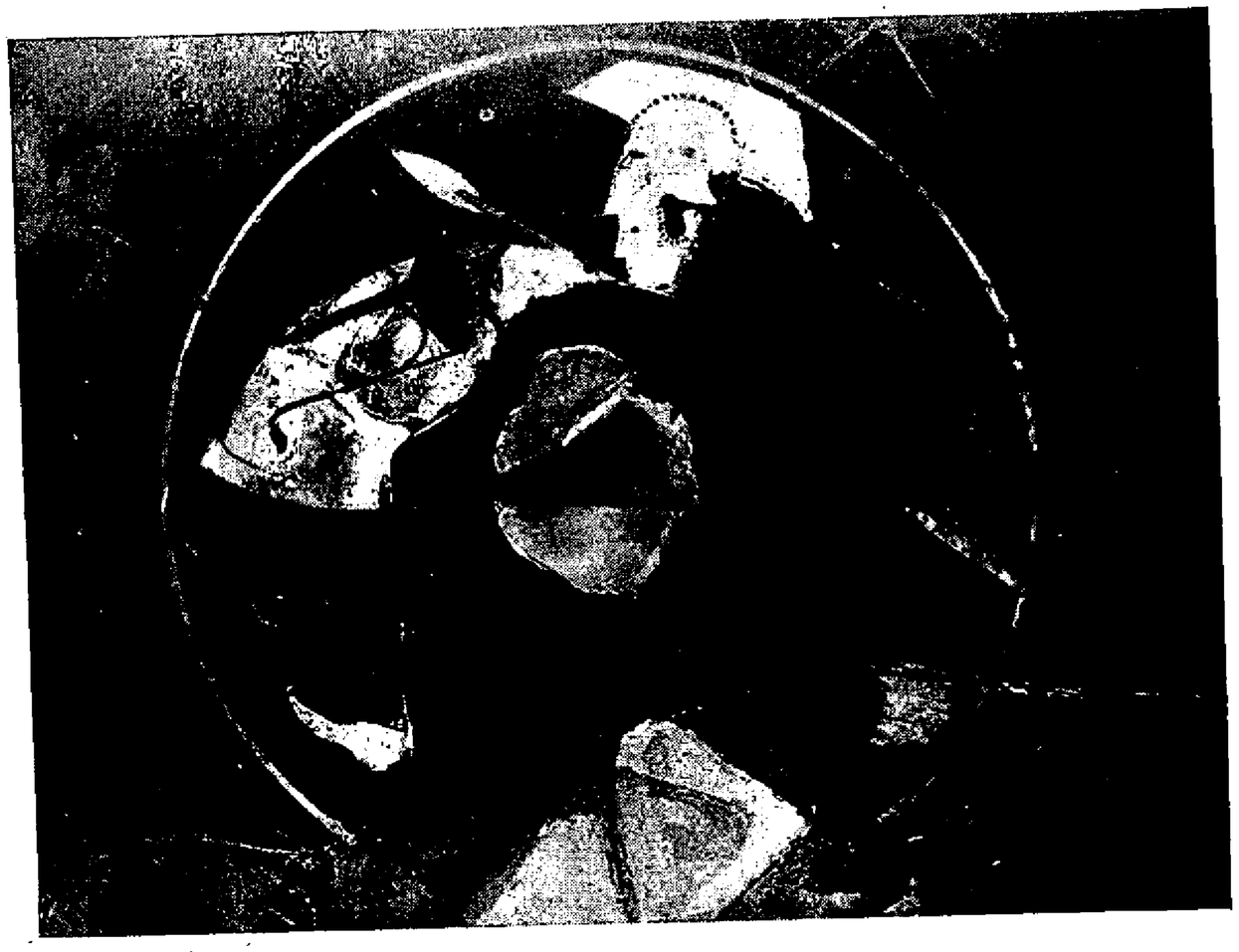
Pamphaios 3*. Bonn, Provincial Museum.
For description v. Handbook, vol. ii, p. 280.

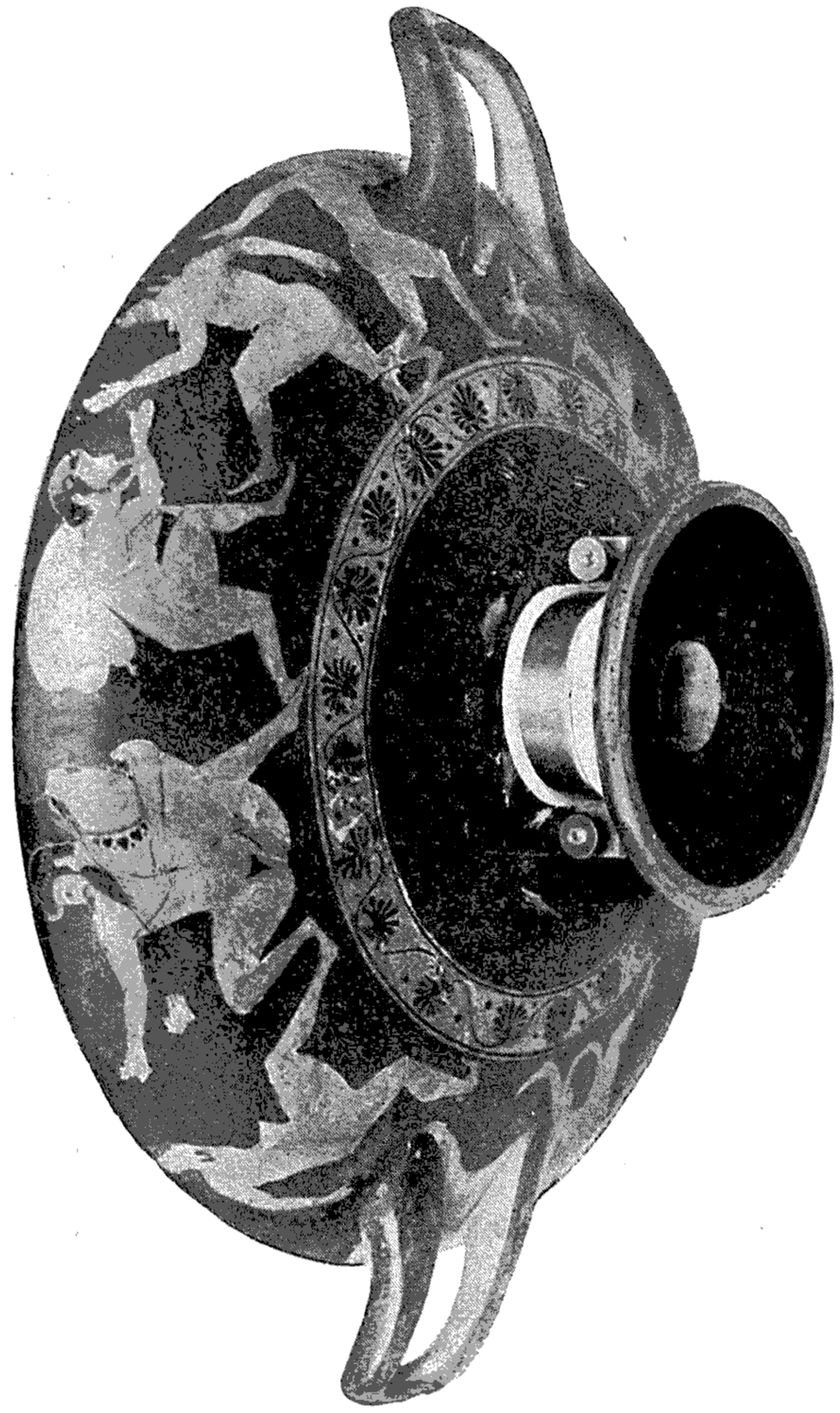






Pamphaios 14*. Munich, Jahn 439.
For description v. Handbook, vol. ii, p. 298.





Pasiades 1* *bis*. Delphi.

Alabastron. B.C.H. 1921, p. 250. The vase will shortly be published by M. Demangel in the Monuments Piot.

PISTOXENOS

Pistoxenos 1*. Brussels.

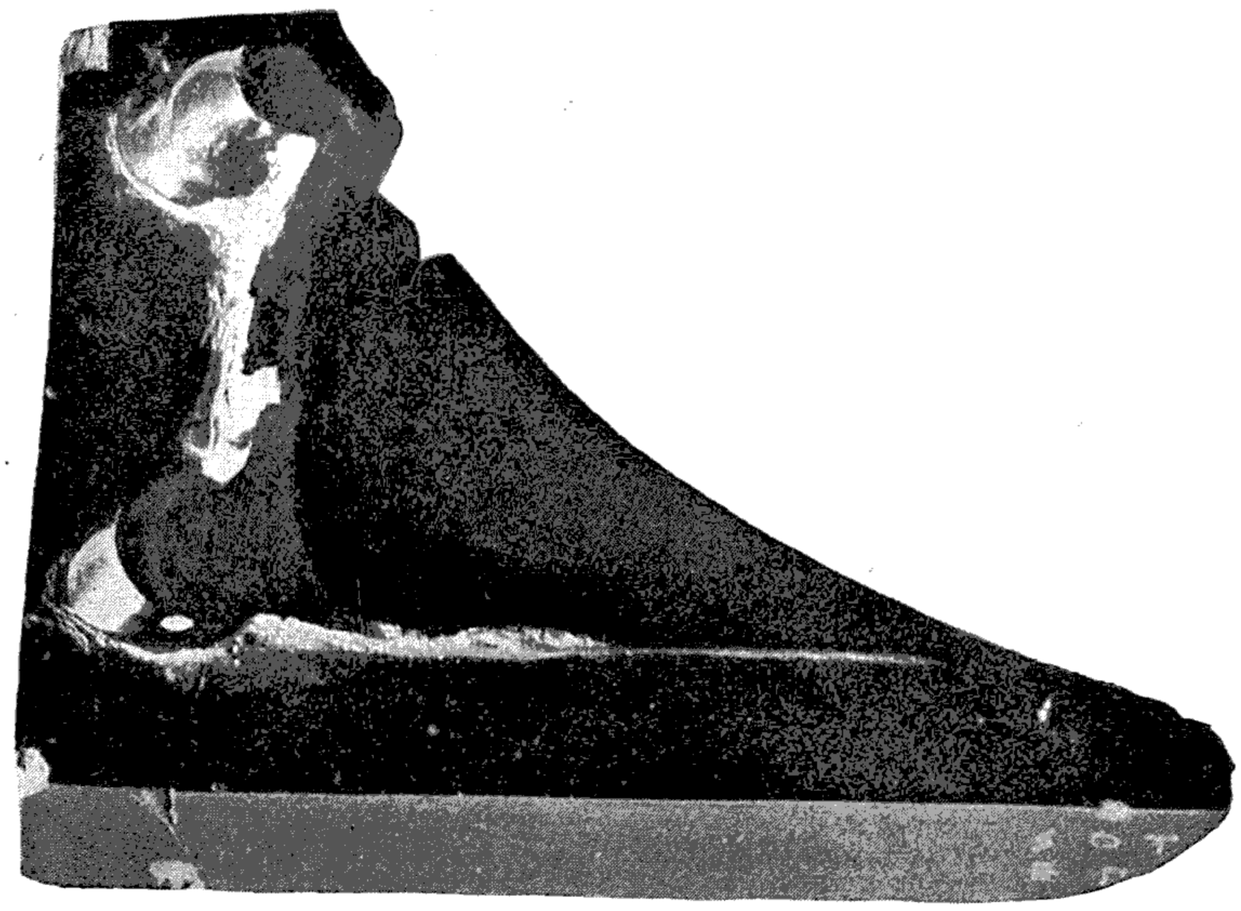
For description v. Handbook, vol. ii, p. 371.

Sotades 1* *bis*. Boston, Museum of Fine Arts.

Museum Bulletin April 1923.

This illustration has been made from the Museum Bulletin since my request for a photograph forwarded to the discoverer Professor Reisner through the Museum officials was ignored by him.

Sotades 6*. Paris, Louvre. CA. 1526.
For description v. Handbook, vol. ii, p. 433.



ADDENDA AND CORRIGENDA

Professor Pfuhl's voluminous and valuable work, *Malerei und Zeichnung der Griechen* appeared after the present volume had been set up in page proof, and the insertion of further references was a matter of extreme difficulty. In consequence all references to Pfuhl's book have been inserted here ; the numbers refer to the paragraphs of vol. i and not to the pages and are to be added to the references already embodied in the text of this volume.

P. 6. Pfuhl 106 (considers the vase Argive).
P. 8. Pfuhl 221.
P. 12. Pfuhl 220.
P. 14. Pfuhl 220.
P. 17. Pfuhl 126.
P. 18. Pfuhl 126.
P. 20. Pfuhl 208.
P. 21. Pfuhl 126.
P. 22. Pfuhl 126
P. 23. Pfuhl 126.
P. 24. Pfuhl 126.
P. 26. Pfuhl 300.
P. 27. Pfuhl 261.
P. 43. Add to attributions. 18*bis*. Dorchester, England, Dorset County Museum. Eye-kylix, fragment. Ure, *J. H. S.* 1922, pp. 192-197, fig. 1 (attr. to Amasis).
Exterior, Dionysos between eyes. ϟΕΓΟΙ
P. 48. Pfuhl 279-283.
P. 50. Pfuhl 295-297.
P. 52. Pfuhl 282.
P. 54. Pfuhl 282.
P. 55. Pfuhl 279-283 *passim*.
P. 63. Pfuhl 300.

ADDENDA AND CORRIGENDA

P. 74. Pfuhl 284.
P. 76. Pfuhl 285.
P. 90. Pfuhl 269-273.
P. 118. Pfuhl 279-283 *passim*.
P. 137. Pfuhl 299.
P. 139. Pfuhl 282.
P. 140. Pfuhl 300. Ducati, Storia ii, fig. 314.
P. 144. Pfuhl 286.
P. 146. Ducati, Storia ii, fig. 387.
P. 150. Pfuhl 258-260.
P. 156. Pfuhl 276.
P. 159. Pfuhl 300.
P. 160. Pfuhl 275.
P. 177. Pfuhl 288-292. I am now informed that another amphora signed by Nikosthenes, formerly in the possession of M. Feuardent in Paris and of which I have only seen the photographs, has just been acquired by the Rhode Island School of Design in Providence, Rhode Island. It is 30 cm. in height and has the usual signature beneath one handle. On lip and handle ivy leaves : on neck floral palmette : on each side of shoulder two riders on horseback preparing for a race between two groups of three male figures : on body, two raised bands enclosing a palmette zone with a leaf zone (reserved) below. On base, rays.
P. 253. Ducati, Storia ii, fig. 213.
P. 254. Ducati, Storia ii, fig. 366.
P. 255. Ducati, Storia ii, fig. 366.
P. 298. Pfuhl 253.
P. 300. Pfuhl 293-294.
P. 312. Pfuhl 300 (reads Pheidon).
P. 313. Pfuhl 282.
P. 317. Pfuhl 300.
P. 318. Pfuhl 300 (for Prokles) ; 282 (for Psoieas : considers signature impossible).
P. 324. Pfuhl 300.

ADDENDA AND CORRIGENDA

P. 326. Pfuhl 299.
P. 334. Pfuhl 236, 247.
P. 338. Pfuhl 277.
P. 347. Pfuhl 208, 210.
P. 351. Pfuhl 282.
P. 352. Pfuhl 253 (does not regard Theozotos as a Boeotian).
P. 356. Pfuhl 282.
P. 357. Pfuhl 299.
P. 358. Pfuhl 278 (agrees with Hauser).
P. 362. Pfuhl 264.
P. 364. Pfuhl 282.
P. 365. Pfuhl 279-283 *passim*.
P. 406. Pfuhl 284.
P. 409. Pfuhl 286.
P. 435. Add to bibliography Ducati, Storia II, pp. 442-447.
P. 439. Ducati, Storia ii, fig. 320.
P. 440. Ducati, Storia ii, fig. 319. According to Ducati the fragment is now in the Villa Giulia in Rome and no longer in the Museum of the Scala.
P. 452. Ducati, Storia ii, fig. 321.

ABBREVIATIONS

The table given below is of publications cited in this work in an abbreviated form, which contain no illustrations and therefore are not to be found in the Index of Publications.

Amelung, *Führer* : *Führer durch die Antiken in Florenz.*

Ann. Rep. Mus. F. A. : *Annual Report of the Museum of Fine Arts,* Boston.

Arndt, *Studien* : *Studien zur Vasenkunde.*

B. P. W. : *Berliner Philologischer Wochenschrift.*

Brunn, *K.G.* : *Geschichte der griechischen Künstler.*

Bull. d. Inst. : *Bulletino dell' Instituto di corrispondenza archaeologico.*

Catalogues, Museum.

Berlin : *Beschreibung der Vasensammlung des Antiquarium in Berlin,* by A. Furtwängler.

Brussels : *Catalogue descriptif,* by M. E. du M. de Ravestein.

Copenhagen, National Museum : *De malede Vaser i Antikkabinet i Kjöbenhavn,* by S. Birket-Smith.

Munich : *Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München,* by Otto Jahn.

Naples : *Die Vasensammlung des Museo Nazionale zu Neapel,* by H. Heydemann.

Petrograd : *Die Vasensammlung der Kaiserlichen Ermitage,* by L. Stephani.

Catalogues, private collections.

Orvieto, Faina Coll. *Museo etrusco Faina,* by D. Cardella.

Cat. etr. : *Catalogo di scelte antichitá etrusche trovati negli scavi del Principe del Canino,* 1828-1829. *Viterbo,* 1829.

Class. Rev. : *Classical Review.*

Corey : *De amazonum antiquissimis figuris.* Berlin, 1891.

CIG. : *Corpus Inscriptionum Graecarum.*

De Witte, *Description* : *Description d'une collection de vases peints et bronzes antiques provenant des fouilles de l'Étrurie,* by J. De Witte. Paris, 1837.

ABBREVIATIONS

Dubois, *Notice* : *Notice d'une collection de vases peints du Prince de Canino.*

Furtwängler, *N. D.* : *Neue Denkmäler antiker Kunst,* in the *Sitzungsberichte der Bayerischen Akademie der Wiss. Philolog.-hist. Klasse.* Munich, 1897.

Gerhard, *Akad. Abhand.* : *Gesammelte akademische Abhandlungen und kleine Schriften.* Berlin, 1866-1868.

Rapp. Volc. : *Rapporto intorni i vasi Volcenti* (vol. iii of the *Ann. d. Inst.*).

Hackl : *Merkantile Inschriften auf Attischen Vasen* (in the *Muenchener archaeologischen Studien,* dedicated to A. Furtwängler).

Helbig-Reisch, *Führer* : *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom.* 3rd ed., by W. Helbig in cooperation with E. Reisch and W. Amelung.

Heydemann, *Mitt. a. Oberitalien* or *iii Halle Progr.* : *Mitteilungen aus den Antikensammlungen in Ober- und Mittel-Italien, iii Halle Winckelmanns-program,* 1879.

Pariser Antiken : *xii Halle Winckelmannsprogram.* 1887.

Klein : *Die griechischen Vasen mit Meistersignaturen.* 2nd ed., 1886.

Kretschmer : *Die griechischen Vaseninschriften ihrer Sprache nach Untersucht.*

Langlotz : *Zur Zeitbestimmung der strengrotfigurigen Vasenmalerei und der gleichzeitigen Plastik,* by E. Langlotz. Leipzig, 1920.

Luckenbach : *Das Verhältniss der griechischen Vasenbilder zu den Gedichten des epischen Kyklos.* (In the xi suppl. vol. of Fleckeisen's *Jahrbücher für klassischer Philologie*).

Mus. étr. : *Museum étrusque de Lucien Bonaparte, Prince de Canino, fouilles de* 1828-1829. Viterbo, 1829.

Nicole, *Corpus* : *Corpus des céramistes grecs.* By G. Nicole in the *Rev. Arch.,* 1916, ii, pp. 273-412.

Notice : *Notice d'une collection de vases peints tirés des fouilles faites en Étrurie, par feu le Prince de Canino,* 1845. By J. De Witte.

Res. étr. : *Réserve étrusque.* London, 1838.

Wernicke : *Die griechischen Vasen mit Lieblingsnamen.* By K. Wernicke, Berlin, 1890.

GENERAL INDEX

A double dagger placed before the number indicates that the figure on the vase is denoted by an inscription. Names with καλός will be found in the Index of Inscriptions. Such common subjects as silens, maenads, athletes, etc., have been omitted.

Achilles (Ἀχιλλεύς) : Amasis ‡2* ; Chares ‡ 1* ; Exekias ‡ 3*, ‡ 9*, 14, ‡ 15, ‡ 17 ; Klitias ‡ 2* ; Nearchos ‡ 1* ; Nikosthenes 94; Timonidas ‡ 1* ; Xenokles 14*.

Aeneas (Αἰνέας) : Nikosthenes 51, 99.

Agamemnon : Taleides 7*.

Ajax (Αἴας) : Assteas 3* ; Exekias ‡ 9*, ‡ 11, 12 *bis*, ‡ 15 ; Glaukytes ‡ 8 ; Klitias ‡ 2* ; Timonidas ‡ 1*.

Alkmene (Ἀλκμήνη) : Assteas ‡ 2*; Python II ‡ 1*.

Amazon. : Charitaos 3* ; Exekias 12 ; Glaukytes 9 ; Nikosthenes 44*, 59*, 77*, 78* ; Pamphaios 5*.

Amphiaraos : Lasimos 1*.

Amphitrite (Ἀμφιτρίτη) : Klitias ‡ 2* ; Sophilos ‡ 2*.

Amphitryon (Ἀμφιτρύων) : Python II ‡ 1*.

Anchises : Nikosthenes 51*, 99.

Andromache (Ἀνδρομάχη) : Exekias ‡ 12.

Antilochos (Ἀντίλοχος) : Exekias 17.

Aphrodite (Ἀφροδίτη) : Amasis, 22 ; Klitias ‡ 2* ; Lydos ‡ 1* ; Xenokles 14*.

Apollo (Ἀπόλλων) : Amasis ‡ 2*, 22, Klitias ‡ 2*, Kolchos ‡ 1*, Pamphaios 3*, Tychios 1*.

Archemoros : Lasimos 1*.

Archer : Hischylos 6 ; Nikosthenes 67*.

Ares (Ἄρης) : Amasis 22 ; Klitias ‡ 2* ; Kolchos ‡ 1* ; Nikosthenes 20*.

Ariadne (Ἀριάδνη) : Amasis 18 ; Archikles ‡ 3 *; Exekias ‡ 11 ; Klitias ‡ 2* ; Pamphaios 4*.

Armor of Achilles : Amasis 2 ; Nearchos 1.

Artemis (Ἄρτεμις) : Amasis 22, 25 (Persian) ; Klitias ‡ 2* ; Nikosthenes 54*, 65* (Persian).

Astyanax : Lydos 2*.

Atalanta (Ἀταλάντη) : Klitias ‡ 2*.

Athena (Ἀθηναία) : Amasis 1*, ‡ 5*, 6*, 9, 10, 11, 12, 14, 22, 24; Archikles ‡ 3* ; Assteas ‡ 5* ; Exekias ‡ 2*, ‡ 11, 17 *bis*; Ergotimos 6 ; Kittos 1‡ ; Klitias ‡ 2* ; Kolchos ‡ 1* ;Nikosthenes 20*, 48*, 49*, 66* *ter*, 95; Pamphaios 3* ; Phrynos 2* Sikelos 1* ; Skythes 2* ; Taleides 4* ; Tychios 1* ; Xenokles 11*.

Bird : Charitaos 1* ; Nikosthenes 15*, 62*, 96 ; Xenokles 11*.

Boar (Calydonian) : Antidoros 2*; Archikles 3* ; Klitias 2* ; Pamphaios 1*.
Boat : Aristonothos 1* ; Exekias 5*, 8* ; Klitias 2* ; Nikosthenes 52*.
Boxers : Nikosthenes 3*, 14*, 17*, 63*, 64*, 68*. 84*.
Bull : Nikosthenes 8*, 10*.

Cattle : Gamedes 2*.
Centaur: Klitias 2* ; Nikosthenes 66* ; Oikopheles 1* ; Sophilos ‡ 1* ; Timagoras 3 ; Tleson 34* *bis* ; Xenokles 3*.
Cerberus : Amasis 26 ; Xenokles 14*.
Cheiron : Klitias ‡ 2* ; Nikosthenes 94.
Chimaera : Eucheiros 2*.
Circe : Ergotimos 6.
Cock : Nikosthenes 5*, 12*, 18*, 24* ; Tleson 2*, 14*, 46*.
Crane : Antidoros 2*.

Dancer : Nikosthenes 7*.
Deer : Amasis 25 ; Anakles 3* ; Archikles 4 ; Charitaos 3* ; Nikosthenes 6*, 15* ; Tleson 27* ; Xenokles 1* *bis*, 3*.
Demeter (Δημήτηρ) : Klitias ‡ 2*; Sophilos ‡ 2* ; Xenokles 6*.
Diomed (Διομήδης) : Klitias ‡ 2*.
Dipinti : Nikosthenes 27*, 37*, 39*, 40*, 44*, 45*, 46*, 63*, 68*.
Dionysos (Διόνυσος) : Amasis 1*, ‡ 5*, 8*, 12, 13, 17, 18, 20, 22, 23, 24, 26, 29, 30, 31 ; Assteas 1*, 2*, 5*, ‡ 6* ; Andokides 1* ; Exekias ‡ 3* ; 5*, ‡ 17 *bis* ; Hischylos 4 ; Klitias ‡ 2* ; Kolchos ‡ 1* ; Lasimos 1* ; Lydos ‡ 1* ; Nikosthenes 26*, 34*, 36*, 39*, 50*, 53*, 61* ; 65*, 98, Pamphaios 1*, 4* ; Python II 1* ; Taleides 5*.
Dog : Amasis 7*, 11, 12, 14, 19, 26 ; Archikles 3* ; Klitias 2* ; Nikosthenes 25*, 33*, 47*, 62*, 94, 96 ; Pamphaios 6* ; Theozotos 1* ; Tleson 22* ; Timonidas 1*.
Dolphin : Klitias 1*, 2* ; Nikosthenes 35*, 52*, 63*, 82*.
Dragon : Assteas 5*.

Eos (Ἠώς) : Lasimos 1* ; Python II ‡ 1*.
Erato (Ἐρατώ) : Klitias ‡ 2*.
Eris : Nikosthenes 20*.
Erotes : Lasimos 1*.
Euphorbos (Εὔφορβος) : Exekias 17.
Eurydike : Lasimos 1*.
Eurytion (Εὐρυτίων) : Exekias ‡ 6* ; Nikosthenes 98.
Euterpe (Εὐτέρπη) : Klitias ‡ 2*.

Fish : Klitias 1*.
Flute : Nikosthenes 30* ; Taleides 5*.
Fountain : Klitias 2* ; Timonidas 1*.

Gazelle : Exekias 7* ; Nicosthenes 66 *bis*.
Geryon (Γηρυόνης) : Amasis 24 ; Exekias ‡ 6* ; Nikosthenes 98.
Gigantomachy : Lydos 1* ; Nearchos 2*.
Goose : Nikosthenes 61* ; Tleson 32*.
Gorgoneion : Iphithadas 1* ; Mnesikleides 1* ; Nikosthenes 26*, 29*, 51*, 66* *ter*, 97, 99 ; Oikopheles 1* ; Pamphaios 2*, 4*, 5* ; Timenor 1*.

Grasshopper : Nikosthenes 6*.
Graffiti : Amasis 23, 27 ; Exekias 12 ; Hermogenes 4* ; Nikosthenes 33*, 34*, 35*, 42*, 97 ; Tleson 21*.
Griffin : Nikosthenes 63*.

Hades : Xenokles 6* ?
Hare : Amasis 19, 27 ; Ergotimos 4 ; Nikosthenes 96 ; Oikopheles 1* ; Tleson 22*.
Head (outline) : Epitimos 1* ; Eucheiros 1* ; Glaukytes 5-7 ; Hermogenes 4*, 9*, 11*, 14*, 19*, 20* ; Phrynos 1* ; Sakonides 1*, 3*.
Hektor (Ἕκτωρ) : Chares ‡ 1* ; Glaukytes ‡ 8 ; Klitias ‡ 2*.
Helle : Assteas 6*.
Hen : Hermogenes 2* ; Nikosthenes 5* ; Tleson 1*, 26*, 45*.
Hephaistos (Ἥφαιστος) : Klitias ‡ 2* ; Lydos ‡ 1* ; Nearchos ‡ 1* ; Phrynos 2*.
Hera (Ἥρα) : Amasis 22 ; Klitias ‡ 2* ; Sophilos ‡ 2* ; Xenokles 14*.
Herakles (Ἡρακλῆς) : Amasis 6*, 8*, 11, 12, 14, 29 ; Glaukytes 4, 9 ; Nikosthenes 48*-50* ; Oikopheles 1* ; Phrynos 2* ; Skythes 2* ; Sophilos 1*.
Herakles, Exploits and Labors of:
Amazons : Exekias ‡ 12 ; Pamphaios 5*.
Apotheosis : Exekias 15.
Cerberus : Amasis 26; Xenokles 14*.
Geryon : Amasis 24 ; Exekias ‡ 6* ; Nikosthenes 98.
Hesperides, Garden of : Assteas ‡ 4*.
Hydra : Nikosthenes 4*.
Kyknos : Amasis 22, 24 ; Glaukytes 4 ; Kolchos ‡ 1* Nikosthenes 20*.
Madness : Assteas ‡ 2*.
Nemean Lion : Charitaos 2* ; Ergotimos 1* ; Exekias ‡2*, ‡ 17 *bis* ; Neandros 2* ; Nikosthenes 24*, 38*, 39*, 40*, 41*, 75*, 80*, 95 ; Pamphaios 3* ; Sakonides 2* ; Sokles 1*, ‡ 2* ; Taleides 4* : Tleson 46*.
Tripod : Amasis ‡ 2*.
Triton : Exekias 16, 17 ; Timagoras 1* ; Tychios 1*.
Herdsman : Nikosthenes 10* ; Theozotos 1*.
Hermes (Ἑρμῆς) : Amasis ‡ 2*, 4*, 6*, 11, 12, 14, 22, 24, 26 ; Klitias ‡ 2* ; Lasimos 1* ; Lydos ‡ 1* ; Nearchos ‡ 2* ; Nikosthenes 20*, 48*, 49*, 50*, 80* ; Pamphaios 3* ; Skythes 1*, ‡ 2* ; Taleides 2* ; Tychios 1* ; Xenokles 6*, 14*.
Heroised Dead : Lasimos 1*.
Hesperias (Ἑσπερία) : Assteas ‡ 4.
Hestia (Ἑστία) : Klitias ‡ 2* ; Sophilos ‡ 2*.
Hippalektryon : Nikosthenes 33*, 37* ; Xenokles 1*, 1* *bis*.
Hippodameia (Ἱπποδάμεια) : Klitias ‡ 2*.
Horae (Ὧραι) : Klitias ‡ 2*.

Iliupersis : Lydos 2*.
Iolaos (Ἰόλαος) : Assteas ‡ 2* ; Exekias ‡ 2* ‡ 17 *bis* ; Kolchos ‡ 1* ; Nikosthenes 20*, 80*, 95 ; Pamphaios 3*.
Iris (Ἶρις) : Klitias ‡ 2*.

Jason (Ἰάσων) : Archikles ‡ 3*.
Judgment of Paris: Xenokles 14*.

Kadmos (Κάδμος) : Assteas ‡ 5*.
Kalliope (Καλλιόπη) : Klitias ‡2*.
Kassandra (Κασάνδρα) : Assteas 3* ; Exekias ‡ 11.
Kastor (Κάστωρ) : Archikles ‡ 3* ; Exekias ‡ 9*, ‡ 13 ; Klitias ‡ 2*.
Kleio (Κλειώ) : Klitias ‡ 2*.
Kotyle : Hischylos 1*.
Krater : Taleides 5*.
Kreousa : Nikosthenes 99.

Lapiths : Klitias 2* ; Nicosthenes 66.
Leda (Λήδα) : Exekias ‡ 9*.
Leopard : Tleson 44*.
Leto (Λητώ) : Sophilos ‡ 2*.
Lion (v. also under Herakles, Nemean Lion) : Amasis 25 ; Epitimos 1* ; Hermogenes 18* ; Nikosthenes 15*, 25* *bis*, 27*, 43*, 66 *bis*, 84*, 87* ; Pamphaios 1* ; Taleides 3* ; Tlenpolemos 1* ; Tleson 27* ; Xenokles 3*.
Lizard : Nikosthenes 6*.

Maia (Μαῖα) : Klitias ‡ 2*.
Mania (Μανία) : Assteas ‡ 2*.
Medusa : Amasis 4*.
Meleager (Μελέαγρος) : Archikles ‡ 3* ; Klitias ‡ 2*.
Melpomene (Μελπομένη) : Klitias ‡ 2*.
Memnon (Μέμνων) : Chares ‡ 1* ; Exekias 14.
Menelaos (Μενέλαος) : Exekias 17.
Minotaur (Μινώταυρος) : Amasis 20 ; Archikles ‡ 3* ; Exekias 11, 12 ; Nikosthenes 66* *ter* ; Taleides 6* ; Timagoras 2*.
Moirae (Μοῖραι) : Klitias ‡ 2*.
Monkey : Hermogenes 19*.
Musical Procession : Amasis 10.

Neoptolemos : Lydos 2*.
Nephele (Νεφέλη) : Assteas ‡ 6*.
Nereus (Νηρεύς) : Exekias 16 ; Klitias ‡ 2*.
Nestor (Νέστωρ) : Chares ‡ 1* ; Taleides 7.
Nike : Exekias 7* ; Nikosthenes 39*, 42*, 61*.
Nymphai (Νύμφαι) : Klitias ‡ 2*.

Odysseus (Ὀδυσσεύς) : Aristonothos 1* ; Ergotimos 6 ; Klitias ‡ 2* ; Talzides 7*.
Okeanos (Ὠκεανός) : Klitias ‡ 2*.
Ourania (Οὐρανία) : Klitias ‡ 2*.
Oven : Timonidas 1*.
Owl : Exekias ‡ 11.

Palamedes (Παλαμήδης) : Chares ‡ 1*.
Palladion : Assteas 3*.
Pankration : Kittos 1*.
Panther : Nikosthenes 25* *bis*, 60*, 84* ; Pamphaios 6* ; Prokles 1* ; Tlenpolemos 2* ; Xenokles 1* *bis*.
Paris : Xenokles 14*.
Patroklos (Πάτροκλος) : Chares ‡ 1*.
Patroklos, Combat over Body of ; Glaukytes 8.
Pegasos : Xenokles 6*.
Peleus (Πηλεύς) : Archikles ‡ 3* ; Klitias ‡ 2* ; Nikosthenes 94.
Penthesilea (Πενθεσίλεια) : Exekias ‡ 3*, 14.
Persephone : Xenokles 6*.
Perseus : Amasis 4*.
Phlyakes : Assteas 1*, 3*.
Phobos (Φόβος) : Kolchos ‡ 1* ; Nikosthenes 20*.
Phryxos : Assteas 6*.
Pig : Amasis 13.
Plow : Nikosthenes 6*.
Polydeukes (Πολυδεύκης) : Ar-

chikles ‡ 3*; Exekias ‡ 9*, ‡ 13; Klitias ‡ 2*.
Polhymnia (Πολύμνια) : Klitias ‡ 2*.
Polyphemos : Aristonothos 1*, Ergotimos 6.
Polyxena (Πολυξένη) : Exekias ‡ 11; Klitias ‡ 2*; Xenokles 14*.
Poseidon (Ποσειδῶν) : Amasis 1*, ‡ 5*, 6*, 22, 26; Klitias ‡ 2*; Kolchos ‡ 1*; Sophilos ‡ 2*; Taleides 2*; Xenokles 6*.
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American Journal of Archaeology (*AJA*).
1905, pp. 289-90, figs. 1-2, Phrynos 1*.
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Annali dell' Instituto di Corrispondenza Archeologica (*Ann. d. Inst.*).
1854, pl. 5, Nikosthenes 48*.
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1857, pl. A, 2 a-b, Glaukytes 5.
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Annual of the British School at Athens (*BSA.*).
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